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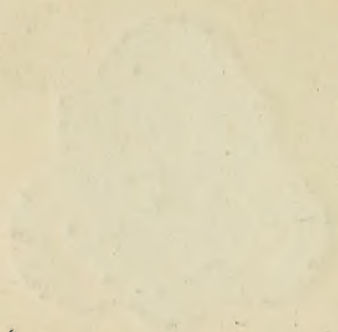


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Clarendon Press Series

HOMER
ILIAD, BOOK I

D. B. MONRO

London
MACMILLAN AND CO.



PUBLISHERS TO THE UNIVERSITY OF

Oxford

Mo Clarendon Press Series

HOMER

ILIAD, BOOK I

WITH AN ESSAY ON HOMERIC GRAMMAR
AND NOTES

BY

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Fellow of Oriel College, Oxford

Oxford

AT THE CLARENDON PRESS

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P R E F A C E.

THE purpose of this work is to furnish an introduction to the reading of Homer, suited to the wants of persons who have learned the rudiments of Attic Greek, and have made some little progress in construing. To such persons the first difficulty of Homer is the dialect, and accordingly I have given up considerable space to an account of the peculiar grammatical forms. This part of the book (pp. 21-32) should be carefully read along with, or even before, the text. Some of the sections which treat of syntax (pp. 33-40) are probably too difficult to be studied with advantage by a beginner; but I trust that they will be found useful for reference. Those who can read a few lines of Homer without difficulty will find it very advantageous to look at the context of the passages quoted in this part, and endeavour to judge for themselves of the translations given.

The text is based upon that of Dindorf (Oxford, 1856), but several changes have been made, chiefly on the authority of Bekker and La Roche, and the punctuation has been adapted to the English practice.

In preparing the notes I have chiefly consulted the school editions of Faesi (1858), Paley (1867), Amici (1868), Pierres (1869), La Roche (1872), and A. Sidgwick (1878); also Autenrieth's edition of Naeglebach's *Abhandlungen zur Ilus* (1863). The account of the Homeric forms in pp. 21-32 is based upon

the masterly outline which was traced by H. L. Ahrens in his *Griechische Formenlehre des Homerischen und Attischen Dialektes* (Göttingen, 1852). It need hardly be said that I have made use of the writings of Curtius, especially of his last book, *Das Verbum der griechischen Sprache*, as well as of various discussions on Homeric forms in the *Studien zur griechischen und lateinischen Grammatik* edited by him.

In the part relating to the syntax of the Moods and Tenses (pp. 33-39) I am mainly indebted to the *Syntaktische Forschungen* of Delbrück and Windisch. The first volume of this work, *Der Gebrauch des Conjunctivs und Optativs im Sanscrit und Griechischen*, by B. Delbrück (Halle, 1871), placed the Homeric use of the Moods in an entirely new light.

I wish also to mention, as aids in this part of the subject, Professor Goodwin's *Syntax of the Moods and Tenses of the Greek Verb*; the 'Digest of Platonic Idioms' appended to Mr. Riddell's edition of Plato's *Apology*; and the elaborate but still unfinished work of Prof. L. Lange, *Der homerische Gebrauch der Partikel εἰ* (Leipzig, 1872-73). On the Pronouns I have learned most from Prof. E. Windisch (in *Curt. Stud.* ii. 201-419); on the Article from Fürstemann's treatise (Magdeburg, 1861).

On the metrical questions treated in pp. 48-51 the most valuable researches are those of Hartel (*Homerische Studien*, Berlin, 1873; Wien, 1874), and La Roche (*Homerische Untersuchungen*, Leipzig, 1869).

The Homeric Question lies beyond the scope of an elementary work; but I have ventured (in pp. 52-54) to indicate some of the conclusions which may be gathered from a study of the language. They are substantially in agreement with the view expressed by Curtius (*Stud.* iv. 471-491). On the one hand, as he points out, the Homeric dialect is the dialect of an art of

poetry—a primitive and popular art, it may be, but still an art that rose above the level of unconscious colloquial speech. The use of such a dialect, formed (as it must have been) by the successive generations of a school of poetry, is sufficient to account for the preservation in Homer of forms of speech that had passed out of every-day usage.

On the other hand, the Homeric dialect as a whole—apart from this archaic element—is much more ancient than the other known forms of Greek. I cannot concede to Mr. Paley that it has derived ingredients in any appreciable quantity from Attic or New Ionic sources. The lesson taught by the researches of scholars such as those I have named is always the same, namely that between the Homeric and the Attic or New Ionic periods a gradual process of change must have been going on in almost every part of the grammar. The beginnings of this process are visible in the ancient non-Homeric literature, the Hymns and the Elegiac poetry. The *Iliad* and *Odyssey*, therefore, are still older, and whatever corruption they may have suffered in the long period of oral transmission, they represent for us the earliest known stage of the Greek language.

In conclusion I have to express my thanks to the Rev. F. H. Hall, M.A., Fellow and Tutor of Oriel, for the great assistance which he gave me in this book. Whatever degree of clearness it possesses is mainly due to his careful revision and criticism. I desire also to express my sense of the indulgence shown by the Delegates of the Clarendon Press with regard to the larger edition of the *Iliad*, so long announced by them. I trust that it will not be much longer delayed.

D. B. M.

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ΙΛΙΑΔΟΣ Α.

Λοιμός. Μῆνις.

Μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος
οὖλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε,
πολλὰς δ' ἰφθίμους ψυχὰς Ἀϊδὶ προΐαψεν
ἡρώων, αὐτοὺς δὲ ἐλώρια τεῦχε κύνεσσιν
οἶωνοῖσί τε πᾶσι, Διὸς δ' ἐτελείετο βουλή,
ἔξ οὔ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
Ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.

Τίς τ' ἄρ σφωε θεῶν ἔριδι ξυνέηκε μάχεσθαι;
Λητοῦς καὶ Διὸς υἱός· ὁ γὰρ βασιλῆϊ χολωθείς
νοῦσον ἀνὰ στρατὸν ὥρσε κακὴν, ὀλέκετο δὲ λαοί,
οὔνεκα τὸν Χρῦσην ἠτίμασεν ἀρητῆρα
Ἀτρεΐδης· ὁ γὰρ ἦλθε θοὰς ἐπὶ νῆας Ἀχαιῶν
λυσόμενός τε θύγατρα φέρων τ' ἀπερείσι' ἄποινα,
στέμματ' ἔχων ἐν χερσὶν ἐκηβόλου Ἀπόλλωνος
χρυσέφῳ ἀνὰ σκήπτρῳ, καὶ λίσσεται πᾶντας Ἀχαιοὺς,
Ἀτρεΐδα δὲ μάλιστα θυῶ, κοσμήτορε λαῶν·
“Ἀτρεΐδοι τε καὶ ἄλλοι εὐκνήμιδες Ἀχαιοί,
ὕμιν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες
ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἰκέσθαι
παῖδα δ' ἐμοὶ λύσαιτε φίλην, τὰ δ' ἄποινα δέχεσθαι,
ἄζόμενοι Διὸς υἱὸν ἐκηβόλον Ἀπόλλωνα.”

Ἔνθ' ἄλλοι μὲν πάντες ἐπενφήμησαν Ἀχαιοὶ
αἰδεῖσθαι θ' ἱερῆα καὶ ἀγλαὰ δέχθαι ἄποινα·

ἀλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἥνδανε θυμῷ,
 ἀλλὰ κακῶς ἀφίει, κρατερὸν δ' ἐπὶ μῦθον ἔτελλε· 25
 “μή σε, γέρον, κοίλησιν ἐγὼ παρὰ νηυσὶ κιχείω
 ἢ νῦν δηθύνοντ' ἢ ὕστερον αὖτις ἰόντα,
 μή νύ τοι οὐ χραίσμη σκῆπτρον καὶ στέμμα θεοῖο·
 τὴν δ' ἐγὼ οὐ λύσω· πρίν μιν καὶ γῆρας ἔπεισιν 30
 ἡμετέρῳ ἐνὶ οἴκῳ, ἐν Ἀργεῖ, τηλόθι πάτρης,
 ἰστὸν ἐποιοχόμενῃν καὶ ἐμὸν λέχος ἀντιώωσαν·
 ἀλλ' ἴθι, μή μ' ἐρέθιζε, σαώτερος ὥς κε νέηαι.”

ὧς ἔφατ', ἔδδεισεν δ' ὁ γέρον καὶ ἐπείθετο μύθῳ·
 βῆ δ' ἀκέων παρὰ θίνα πολυφλοίσβοιο θαλάσσης·
 πολλὰ δ' ἔπειτ' ἀπάνευθε κιὼν ἡρᾶθ' ὁ γεραῖος 35
 Ἀπόλλωνι ἄνακτι, τὸν ἡΰκομος τέκε Λητώ·
 “κλῦθί μεν, ἀργυρότοξ', ὃς Χρῦσῃν ἀμφιβέβηκας
 Κίλλαν τε ζαθέην Τενέδοιό τε ἱφι ἀνάσσεις,
 Σμινθεῦ, εἴ ποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα,
 ἢ εἰ δὴ ποτέ τοι κατὰ πλοῖνα μηρί' ἔκηα 40
 ταύρων ἢ δ' αἰγῶν, τόδε μοι κρήνην ἐέλδωρ·
 τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν.”

ὧς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων,
 βῆ δὲ κατ' Οὐλύμπιοι καρήνων χωόμενος κῆρ,
 τόξ' ὥμοισιν ἔχων ἀμφηρεφέα τε φαρέτρην· 45
 ἔκλαγξαν δ' ἄρ' ὀϊστοὶ ἐπ' ὤμων χωομένοιο,
 αὐτοῦ κινηθέντος· ὁ δ' ἦϊε νυκτὶ ἑοικώς.
 ἔξετ' ἔπειτ' ἀπάνευθε νεῶν, μετὰ δ' ἰὼν ἔηκε·
 δεινὴ δὲ κλαγγὴ γένετ' ἀργυρέοιο βιοῖο·
 οὐρῆας μὲν πρῶτον ἐπ' ὄχετο καὶ κύνας ἀργούς, 50
 αὐτὰρ ἔπειτ' αὐτοῖσι βέλος ἔχεπευκὲς ἐφίεις
 βάλλ'. αἰεὶ δὲ πυραὶ νεκύων καίοντο θαμειαί.

Ἐννῆμαρ μὲν ἀνὰ στρατὸν ὥχετο κῆλα θεοῖο,
 τῇ δεκάτῃ δ' ἀγορήνδ' ἐκαλέσσατο λαὸν Ἀχιλλεύς·
 τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεὰ λευκώλενος Ἥρη· 55

κῆδετο γὰρ Δαναῶν, ὅτι ῥα θνήσκοντας ὀράτο.
οἱ δ' ἐπεὶ οὖν ἤγερθεν ὀμηγερέες τ' ἐγένοντο,
τοῖσι δ' ἀνιστάμενος μετέφη πόδας ὠκὺς Ἀχιλλεύς·
“ Ἀτρεΐδῃ, νῦν ἄμμε παλιμπλαγχθέντας οἶω
ἂψ ἀπονοστήσειν, εἴ κεν θάνατόν γε φύγοιμεν, 60
εἰ δὴ ὁμοῦ πόλεμός τε δαμῇ καὶ λοιμὸς Ἀχαιοὺς·
ἀλλ' ἄγε δὴ τινα μάντιν ἐρέομεν ἢ ἱερῆα,
ἢ καὶ ὀνειροπόλοι—καὶ γάρ τ' ὄναρ ἐκ Διὸς ἐστίν—
ὅς κ' εἴποι ὅ τι τόσσοι ἐχώσατο Φοῖβος Ἀπόλλων,
εἴτ' ἄρ' ὃ γ' εὐχολῆς ἐπιμέμφεται εἴθ' ἐκατόμβης, 65
αἶ κέν πως ἀρνῶν κνίσσης αἰγῶν τε τελείων
βούλεται ἀντιῆσθαι ἡμῖν ἀπὸ λαιγῶν ἀμύηαι.”

Ἦτοι ὃ γ' ὥς εἰπὼν κατ' ἄρ' ἔξετο· τοῖσι δ' ἀνέστη
Κάλχας Θεστορίδης, οἰωνοπόλων ὄχ' ἄριστος,
ὃς ἤδη τά τ' ἐόντα τά τ' ἐσσόμενα πρό τ' ἐόντα, 70
καὶ νῆεσσ' ἠγήσατ' Ἀχαιῶν Ἴλιον εἴσω
ἦν διὰ μαιτοσύνην, τήν οἱ πόρε Φοῖβος Ἀπόλλων·
ὃ σφιν ἐϋφρονέων ἀγορήσατο καὶ μετέειπεν·
“ ὦ Ἀχιλεῦ, κέλεαί με, Διὶ φίλε, μνηθήσασθαι
μῆνιν Ἀπόλλωνος ἐκατηβελέταο ἄνακτος· 75
τοιγὰρ ἐγὼν ἐρέω· σὺ δὲ σύνθεο καὶ μοι ὁμοῖστον
ἢ μὲν μοι πρόφρων ἔπεςιν καὶ χερσὶν ἀρήξειν·
ἢ γὰρ οἶομαι ἄνδρα χολωσέμεν, ὃς μέγα πάντων
Ἀργείων κρατέει καὶ οἱ πείθονται Ἀχαιοί·
κρείσσω γὰρ βασιλεὺς ὅτε χώσεται ἀνδρὶ χέρηϊ· 80
εἴ περ γάρ τε χόλον γε καὶ αὐτῆμαρ καταπέψῃ,
ἀλλὰ τε καὶ μετόπισθεν ἔχει κότον, ὅφρα τελείσῃ,
ἐν στηθέσσω ἐοῖσι· σὺ δὲ φράσαι εἴ με σαώσεις.”

Τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς·
“ θαρσῆσας μάλα εἰπὲ θεοπρόπιον ὅ τι οἴσθα· 85
οὐ μὰ γὰρ Ἀπόλλωνα Διὶ φίλον, ᾧ τε σύ, Κάλχαρ,
εὐχόμενος Δαναοῖσι θεοπροπίας ἀναφαίρεις,

οὗ τις ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο
 σοὶ κοίλῃς παρὰ νηυσὶ βαρείας χεῖρας ἐποίσει
 συμπάντων Δαναῶν, οὐδ' ἦν Ἀγαμέμνονα εἴπῃς, 90
 ὃς νῦν πολλὸν ἄριστος Ἀχαιῶν εὖχεται εἶναι.”

Καὶ τότε δὴ θάρσησε καὶ ἡῦδα μάντις ἀμύμων·
 “οὐτ' ἄρ' ὅ γ' εὐχολῆς ἐπιμέμφεται οὐθ' ἐκατόμβης,
 ἀλλ' ἔνεκ' ἀρητῆρος, ὃν ἡτίμησ' Ἀγαμέμνων
 οὐδ' ἀπέλυσε θύγατρα καὶ οὐκ ἀπεδέξατ' ἄποινα, 95
 τοῦνεκ' ἄρ' ἄλγε' ἔδωκεν ἐκηβόλος ἡδ' ἔτι δώσει·
 οὐδ' ὅ γε πρὶν Δαναοῖσιν ἀεικέα λοιγὸν ἀπώσει,
 πρὶν γ' ἀπὸ πατρὶ φίλῳ δόμεναι ἐλικώπιδα κούρην
 ἀπριάτην ἀνάποινον, ἄγειν θ' ἱερὴν ἐκατόμβην
 ἐς Χρῦσιν· τότε κέν μιν ἱλασσάμενοι πεπίθοιμεν.” 100

Ἦτοι ὅ γ' ὥς εἰπὼν κατ' ἄρ' ἔξετο, τοῖσι δ' ἀνέστη
 ἦρως Ἀτρεΐδης εὐρυκρείων Ἀγαμέμνων
 ἀχνύμενος· μένεος δὲ μέγα φρένες ἀμφιμέλαιναι
 πίμπλαντ', ὅσσε δέ οἱ πυρὶ λαμπετόωντι ἔϊκτην·
 Κάλχαντα πρῶτιστα κάκ' ὀσσόμενος προσέειπε· 105
 “μάντι κακῶν, οὐ πῶ ποτέ μοι τὸ κρήγυον εἶπας·
 αἰεὶ τοι τὰ κάκ' ἐστὶ φίλα φρεσὶ μαντεύεσθαι,
 ἐσθλὸν δ' οὔτε τί πω εἶπας ἔπος οὔτ' ἐτέλεσσας·
 καὶ νῦν ἐν Δαναοῖσι θεοπροπέων ἀγορεύεις
 ὥς δὴ τοῦδ' ἔνεκά σφιν ἐκηβόλος ἄλγεα τεύχει, 110
 οὔνεκ' ἐγὼ κούρης Χρῦσηίδος ἀγλά' ἄποινα
 οὐκ ἔθελον δέξασθαι, ἐπεὶ πολὺ βούλομαι αὐτὴν
 οἴκοι ἔχειν· καὶ γάρ ῥα Κλυταιμνήστρης προβέβουλα
 κουριδίης ἀλόχου, ἐπεὶ οὐκ ἔθέν ἐστι χερείων,
 οὐ δέμας οὐδὲ φυήν, οὔτ' ἄρ φρένας οὔτε τι ἔργα. 115
 ἀλλὰ καὶ ὥς ἐθέλω δόμεναι πάλιν, εἰ τό γ' ἄμεινον·
 βούλομ' ἐγὼ λαὸν σόον ἔμμεναι ἢ ἀπολέσθαι·
 αὐτὰρ ἐμοὶ γέρας αὐτίχ' ἐτοιμάσατ', ὄφρα μὴ οἶος
 Ἀργείων ἀγέραστος ἔω, ἐπεὶ οὐδὲ ἔοικε·

λεύσσετε γὰρ τό γε πάντες, ὃ μοι γέρας ἔρχεται ἄλλη.” 120

Τὸν δ' ἡμείβετ' ἔπειτα ποδάρκης δῖος Ἀχιλλεύς·

“ Ἀτρεΐδῃ κύδιστε, φιλοκτεανώτατε πάντων,

πῶς γάρ τοι δώσουσι γέρας μεγάθυμοι Ἀχαιοί ;

οὐδέ τί πον ἴδμεν ξυνήϊα κείμενα πολλά·

ἀλλὰ τὰ μὲν πολίων ἐξεπράθομεν, τὰ δέδασται, 125

λαοὺς δ' οὐκ ἐπέοικε παλίλλογα ταῦτ' ἐπαγείρειν.

ἀλλὰ σὺ μὲν νῦν τήνδε θεῷ πρόες· αὐτὰρ Ἀχαιοὶ

τριπλῇ τετραπλῇ τ' ἀποτίσομεν, αἳ κέ ποθι Ζεὺς

ᾧσι πόλιν Τροίην εὐτείχεον ἐξαλαπάξαι.”

Τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων· 130

“ μὴ δὴ οὕτως, ἀγαθός περ ἑὼν, θεοείκελ' Ἀχιλλεῦ,

κλέπτε νόφ, ἐπεὶ οὐ παρελεύσεαι οὐδέ με πείσεις.

ἢ ἐθέλεις, ὄφρ' αὐτὸς ἔχῃς γέρας, αὐτὰρ ἔμ' αὐτως

ῆσθαι δευόμενον, κέλεαι δέ με τήνδ' ἀποδοῦναι ;

ἀλλ' εἰ μὲν δώσουσι γέρας μεγάθυμοι Ἀχαιοί, 135

ἄρσαντες κατὰ θυμόν, ὅπως ἀντάξιον ἔσται·

εἰ δέ κε μὴ δώωσιν, ἐγὼ δέ κεν αὐτὸς ἔλωμαι

ἢ τεδὼν ἢ Αἴαντος ἰὼν γέρας, ἢ Ὀδυσῆος

ἄξω ἑλών· ὁ δέ κεν κεχολώσεται ὅν κεν ἴκωμαι.

ἀλλ' ἦτοι μὲν ταῦτα μεταφρασόμεσθα καὶ αὖτις, 140

νῦν δ' ἄγε νῆα μέλαιναν ἐρύσσομεν εἰς ἄλα δῖαν,

ἔς δ' ἐρέτας ἐπιτηδὲς ἀγείρομεν, ἔς δ' ἐκατόμβην

θείομεν, ἃν δ' αὐτὴν Χρυσσηΐδα καλλιπάρῃον

βήσομεν· εἰς δέ τις ἀρχὸς ἀνὴρ βουλευφόρος ἔστω,

ἢ Αἴας ἢ Ἰδομενεὺς ἢ δῖος Ὀδυσσεὺς 145

ἢ ἐ σύ, Πηλεΐδῃ, πάντων ἐκπαγλότατ' ἀνδρῶν,

ὄφρ' ἡμῖν ἐκάεργον ἰλάσσαι ἱερὰ ρέξας.”

Τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πόδας ὠκὺς Ἀχιλλεύς·

“ ὦμοι, ἀναιδείην ἐπιειμένε, κερδαλέοφρον,

πῶς τίς τοι πρόφρων ἔπεσιν πείθεται Ἀχαιῶν 150

ἢ ὁδὸν ἐλθέμεναι ἢ ἀνδράσιν ἱφί μάχεσθαι ;

οὐ γὰρ ἐγὼ Τρώων ἔνεκ' ἦλυθον αἰχμητῶν
 δεῦρο μαχησόμενος, ἐπεὶ οὗ τί μοι αἵτιοί εἰσιν·
 οὐ γὰρ πῶ ποτ' ἐμὰς βοῦς ἤλασαν οὐδὲ μὲν ἵππους,
 οὐδὲ ποτ' ἐν Φθίῃ ἐριβώλακι βωτιανείρῃ 155
 καρπὸν ἐδηλήσαντ', ἐπειὴ μάλα πολλὰ μεταξὺ
 οὔρεά τε σκιάοντα θάλασσά τε ἠχῆεσσα·
 ἀλλὰ σοί, ὦ μέγ' ἀναιδές, ἄμ' ἐσπόμεθ', ὄφρα σὺ χαίρης,
 τιμὴν ἀρνύμενοι Μενελάῳ σοί τε, κυνῶπα,
 πρὸς Τρώων· τῶν οὗ τι μετατρέπη οὐδ' ἀλεγίζεις· 160
 καὶ δὴ μοι γέρας αὐτὸς ἀφαιρήσεσθαι ἀπειλείς,
 ᾧ ἔπι πόλλ' ἐμόγησα, δόσαν δέ μοι νῆες Ἀχαιῶν.
 οὐ μὲν σοί ποτε ἴσον ἔχω γέρας, ὀππότε Ἀχαιοὶ
 Τρώων ἐκπέρσωσ' εὖ ναιόμενον πτολίεθρον·
 ἀλλὰ τὸ μὲν πλεῖον πολυαῖκος πολέμοιο 165
 χεῖρες ἐμαὶ διέπουσ'· ἀτὰρ ἦν ποτε δασμὸς ἵκηται,
 σοὶ τὸ γέρας πολὺ μείζον, ἐγὼ δ' ὀλίγον τε φίλον τε
 ἔρχομ' ἔχων ἐπὶ νῆας, ἐπεὶ κε κάμω πολεμίζων.
 νῦν δ' εἶμι Φθίηνδ', ἐπειὴ πολὺ φέρτερόν ἐστιν
 οἴκαδ' ἵμεν σὺν νηυσὶ κορωνίσιν, οὐδέ σ' οἶω 170
 ἐνθάδ' ἄτιμος ἐὼν ἄφενος καὶ πλοῦτον ἀφύξειν.”

Τὸν δ' ἠμείβετ' ἔπειτα ἄναξ ἀνδρῶν Ἀγαμέμνων·
 “φεῦγε μάλ', εἴ τοι θυμὸς ἐπέσσυται, οὐδέ σ' ἔγωγε
 λίσσομαι εἶνεκ' ἐμεῖο μένειν· πάρ' ἔμοιγε καὶ ἄλλοι
 οἳ κέ με τιμήσουσι, μάλιστα δὲ μητίετα Ζεὺς. 175
 ἔχθιστος δέ μοί ἐσσι διοτρεφέων βασιλῆων·
 αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε·
 εἰ μάλα καρτερός ἐσσι, θεός που σοὶ τό γ' ἔδωκεν·
 οἴκαδ' ἰὼν σὺν νηυσὶ τε σῆς καὶ σοῖς ἐτάροισι
 Μυρμιδόνεσσιν ἄνασσε, σέθεν δ' ἐγὼ οὐκ ἀλεγίζω, 180
 οὐδ' ὄθομαι κοτέοιτος· ἀπειλήσω δέ τοι ὧδε·
 ὥς ἔμ' ἀφαιρεῖται Χρῡσηΐδα Φοῖβος Ἀπόλλων,
 τὴν μὲν ἐγὼ σὺν νηϊ τ' ἐμῇ καὶ ἐμοῖς ἐτάροισι

πέμψω, ἐγὼ δέ κ' ἄγω Βρισηίδα καλλιπάρηον
αὐτὸς ἰὼν κλισίηνδε, τὸ σὸν γέρας, ὅφρ' ἐν εἰδῇς 185
ὅσπον φέρτερός εἰμι σέθεν, στυγέη δὲ καὶ ἄλλος
ἴσων ἐμοὶ φάσθαι καὶ ὁμοιωθήμεναι αἴτην."

ὣς φάτο· Πηλεΐωνι δ' ἄχος γένετ', ἐν δέ οἱ ἦτορ
πτήθεσσι· λασίοισι διάνδιχα μερμήριξεν,
ἣ ὅ γε φάσγανον ὀξὺ ἐρυσσάμενος παρὰ μηροῦ 190
τοὺς μὲν ἀναστήσειεν, ὁ δ' Ἀτρεΐδην ἐναρίζοι,
ἥε χόλον παύσειεν ἐρητύσειέ τε θυμόν.

εἶος ὁ ταῦθ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν,
ἔλκετο δ' ἐκ κολεοῖο μέγα ξίφος, ἦλθε δ' Ἀθήνη
οὐρανόθεν· πρὸ γὰρ ἦκε θεὰ λευκώλενος Πηρη, 195
ἄμφω ὁμῶς θυμῷ φιλέουσά τε κηδομένη τε·
στῇ δ' ὄπιθεν, ξανθῆς δὲ κόμης ἔλε Πηλεΐωνα

οἷφ φαινομένη· τῶν δ' ἄλλων οὐ τις ὄρατο·
θάμνησεν δ' Ἀχιλεὺς, μετὰ δ' ἐτράπετ', αὐτίκα δ' ἔγνω
Παλλάδ' Ἀθηναίην· δεινὸν δέ οἱ ὅσσε φάανθην· 200
καὶ μιν φωστήσας ἔπεα πτερόειπα προσηύδα·

"τίπτ' αὖτ', αἰγιόχοιο Διὸς τέκος, εἰλήλουθας ;
ἣ ἵνα ὕβριν ἴδῃ Ἀγαμέμνονος Ἀτρεΐδαο ;
ἀλλ' ἔκ τοι ἐρέω, τὸ δὲ καὶ τελέεσθαι οἶω·
ἧς ὑπεροπλήσι τάχ' ἄν ποτε θυμὸν ὀλέσση." 205

Τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
"ἦλθον ἐγὼ παύσουσα τὸ σὸν μένος, αἶ κε πίθῃαι,
οὐρανόθεν· πρὸ δέ μ' ἦκε θεὰ λευκώλενος Πηρη
ἄμφω ὁμῶς θυμῷ φιλέουσά τε κηδομένη τε·
ἀλλ' ἄγε λήγ' ἐριός, μηδὲ ξίφος ἔλκεο χειρί· 210
ἀλλ' ἦτοι ἔπειτα μὲν ἀνείδουσιν ὥς ἔσταί περ·
ὦδε γὰρ ἐξερέω, τὸ δὲ καὶ τετελεσμένον ἔσται·
καὶ ποτέ τοι τρὶς τόσσα παρέσσεται ἀγλαὰ δῶρα
ἔβριος εἵνεκα τήσδε· σὺ δ' ἴσχει, πείθεο δ' ἡμῖν."

Τὴν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς·

“χρὴ μὲν σφωϊτέρον γε, θεά, ἔπος εἰρύσασσθαι 216
καὶ μάλα περ θυμῷ κεχολωμένον· ὥς γὰρ ἄμεινον·
ὅς κε θεοῖς ἐπιπείθεται, μάλα τ’ ἔκλυον αὐτοῦ.”

Ἡ καὶ ἐπ’ ἀργυρέῃ κώπῃ σκέθε χεῖρα βαρεῖαν,
ἅψ δ’ ἐς κουλεὸν ὥσε μέγα ξίφος, οὐδ’ ἀπίθησε 220
μύθῳ Ἀθηναίης· ἣ δ’ Οὔλυμπόνδε βεβήκει
δώματ’ ἐς αἰγιόχοιο Διὸς μετὰ δαίμονας ἄλλους.

Πηλεΐδης δ’ ἐξαυτίς ἀταρτηροῖς ἐπέεσσιν
Ἀτρεΐδην προσέειπε, καὶ οὗ πω λῆγε χόλοιο·
“οἶνοβαρές, κυνὸς ὄμματ’ ἔχων, κραδίην δ’ ἐλάφοιο, 225
οὔτε ποτ’ ἐς πόλεμον ἅμα λαῷ θωρηχθῆναι
οὔτε λόχονδ’ ἵεναι σὺν ἀριστήεσσιν Ἀχαιῶν
τέτληκας θυμῷ· τὸ δέ τοι κῆρ εἶδεται εἶναι.
ἦ πολὺν λώϊόν ἐστι κατὰ στρατὸν εὐρὺν Ἀχαιῶν
δῶρ’ ἀποαιρεῖσθαι ὅστις σέθεν ἀντίον εἴπῃ· 230
δημοβόρος βασιλεύς, ἐπεὶ οὐτιδανοῖσιν ἀνάσσεις·
ἦ γὰρ ἄν, Ἀτρεΐδη, νῦν ὕστατα λωβήσαιο.
ἀλλ’ ἔκ τοι ἐρέω καὶ ἐπὶ μέγαν ὄρκον ὁμοῦμαι·
ναὶ μὰ τόδε σκῆπτρον, τὸ μὲν οὐ ποτε φύλλα καὶ ὄζους
φύσει, ἐπεὶ δὴ πρῶτα τομῆν ἐν ὄρεσσι λέλοιπεν, 235
οὐδ’ ἀναθηλήσει· περὶ γάρ ῥά ἐ χαλκὸς ἔλεψε
φύλλα τε καὶ φλοιόν· νῦν αὐτέ μιν νῖες Ἀχαιῶν
ἐν παλάμῃς φορέουσι δικασπόλοι, οἳ τε θέμιστας
πρὸς Διὸς εἰρύεται· ὁ δέ τοι μέγας ἔσσεται ὄρκος·
ἦ ποτ’ Ἀχιλλῆος ποθὴ ἵξεται νῖας Ἀχαιῶν 240
σύμπαντας· τότε δ’ οὐ τι δυνήσεται ἀχνύμενός περ
χραιομεῖν, εὐτ’ ἂν πολλοὶ ὑφ’ Ἑκτορος ἀνδροφόνοιο
θνήσκοντες πίπτωσι· σὺν δ’ ἐνδοθι θυμὸν ἀμύξεις
χωόμενος ὃ τ’ ἀριστον Ἀχαιῶν οὐδὲν ἔτισας.”

Ὡς φάτο Πηλεΐδης, ποτὶ δὲ σκῆπτρον βάλε γαίῃ 245
χρυσείοις ἥλοισι πεπαρμένον, ἔξετο δ’ αὐτός·
Ἀτρεΐδης δ’ ἐτέρωθεν ἐμήνιε· τοῖσι δὲ Νέστωρ

ἥδυνεπὶς ἀνόρουσε, λιγύς Πυλίων ἀγορητής,
 τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέειν αὐδὴ—
 τῷ δ' ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων 250
 ἐφθίαθ', οἳ οἱ πρόσθεν ἅμα τράφειν ἦδ' ἐγένοντο
 ἐν Πύλῳ ἡγαθέῃ, μετὰ δὲ τριτάτοισιν ἄνασσαν—
 ὃ σφιν εὐφρονέων ἀγορήσατο καὶ μετέειπεν·
 “ὦ πόποι, ἦ μέγα πένθος Ἀχαιῖδα γαῖαν ἰκάνει·
 ἦ κεν γηθήσαι Πριάμος Πριάμοιό τε παῖδες 255
 ἄλλοι τε Τρῶες μέγα κεν κεχαροῖατο θυμῷ,
 εἰ σφῶϊν τάδε πάντα πυθόλατο μαρταμένοιιν,
 οἳ περὶ μὲν βουλὴν Δαιαῶν, περὶ δ' ἐστὲ μάχεσθαι.
 ἀλλὰ πίθεσθ'· ἅμφω δὲ νεωτέρω ἐστὸν ἐμείο·
 ἦδη γάρ ποτ' ἐγὼ καὶ ἀρείοσιν ἡέ περ ὑμῖν 260
 ἀνδράσιν ὠμίλησα, καὶ οὐ ποτέ μ' οἳ γ' ἀθέριζον.
 οὐ γάρ πω τοίους ἴδον ἀνέρας οὐδὲ ἴδωμαι,
 οἷον Πειρίθοόν τε Δρύαντά τε, ποιμένα λαῶν,
 Καινέα τ' Ἐξάδιόν τε καὶ ἀντίθεον Πολύφημον
 [Θησέα τ' Αἰγείδην, ἐπιείκελον ἀθαιάτοισιν]· 265
 κάρτιστοι δὴ κείνοι ἐπιχθορίων τράφειν ἀνδρῶν
 κάρτιστοι μὲν ἔσαν καὶ καρτίστοις ἐμάχοιτο,
 Φηρσὶν ὄρεσκόοισι, καὶ ἐκπάγλως ἀπόλεσαν.
 καὶ μὲν τοῖσιν ἐγὼ μεθομίλεον ἐκ Πύλου ἐλθών,
 τηλόθεν ἐξ ἀπίης γαίης· καλέσαιτο γὰρ αὐτοί· 270
 καὶ μαχόμεν κατ' ἔμ' αὐτὸν ἐγώ· κείνοισι δ' ἂν οὐ τις
 τῶν οἱ νῦν βροτοί εἰσιν ἐπιχθόνιοι μαχέοιτο·
 καὶ μὲν μεν βουλέων ξύνειν πείθοιτό τε μύθῳ·
 ἀλλὰ πίθεσθε καὶ ὕμμες, ἐπεὶ πείθεσθαι ἄμεινον·
 μήτε σὺν τόνδ' ἀγαθός περ ἔων ἀποαίρεο κούρην, 275
 ἀλλ' ἕα, ὥς οἱ πρῶτα δόσαν γέρας νῆες Ἀχαιῶν·
 μήτε σὺ, Πηλεΐδῃ, ἔθειλ' ἐριζέμεναι βασιλῇ
 ἀντιβίην, ἐπεὶ οὐ ποθ' ὁμόλης ἔμμορε τιμῆς
 σκηπτοῦχος βασιλεύς, ᾧ τε Ζεὺς κῦδος ἔδωκεν.

εἰ δὲ σὺ κάρτερός ἐσσι, θεὰ δέ σε γείνατο μήτηρ, 280
 ἀλλ' ὅ γε φέρτερός ἐστιν, ἐπεὶ πλεόνεσσιν ἀνάσσει.
 Ἀτρεΐδῃ, σὺ δὲ παῦε τεὸν μένος· αὐτὰρ ἔγωγε
 λίσσομ' Ἀχιλλῆϊ μεθέμεν χόλον, ὃς μέγα πᾶσιν
 ἔρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακοῖο."

Τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων 285
 "ναὶ δὴ ταῦτά γε πάντα, γέρον, κατὰ μοῖραν ἔειπες·
 ἀλλ' ὅδ' ἀνὴρ ἐθέλει περὶ πάντων ἔμμεναι ἄλλων,
 πάντων μὲν κρατέειν ἐθέλει, πάντεσσι δ' ἀνάσσειν,
 πᾶσι δὲ σημαίνειν, ἃ τιν' οὐ πείσεσθαι οἶω.
 εἰ δέ μιν αἰχμητὴν ἔθεσαν θεοὶ αἰὲν ἰόντες, 290
 τοῦνεκά οἱ προθέουσιν ὀνείδεα μυθήσασθαι·"

Τὸν δ' ἄρ' ὑποβλήδην ἡμείβετο δῖος Ἀχιλλεύς·
 "ἦ γάρ κεν δειλός τε καὶ οὐτιδανὸς καλεοίμην,
 εἰ δὴ σοὶ πᾶν ἔργον ὑπείξομαι ὅττι κεν εἴπῃς·
 ἄλλοισιν δὴ ταῦτ' ἐπιτέλλεο, μὴ γὰρ ἔμοιγε 295
 σήμαιν'· οὐ γὰρ ἔγωγ' ἔτι σοι πείσεσθαι οἶω.
 ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσι·
 χερσὶ μὲν οὗ τοι ἔγωγε μαχήσομαι εἵνεκα κούρης
 οὔτε σοὶ οὔτε τῷ ἄλλῳ, ἐπεὶ μ' ἀφέλεσθέ γε δούντες·
 τῶν δ' ἄλλων ἃ μοί ἐστι θοῇ παρὰ νηὶ μελαίνῃ, 300
 τῶν οὐκ ἂν τι φέροις ἀνελὼν ἀέκοντος ἐμείο·
 εἰ δ' ἄγε μὴν πείρησαι, ἵνα γνῶωσι καὶ οἷδε·
 αἰψά τοι αἶμα κελαινὸν ἐρωήσῃ περὶ δουρί."

Ὡς τὼ γ' ἀντιβίοισι μαχησαμένῳ ἐπέεσσιν
 ἀνστήτην, λῦσαν δ' ἀγορὴν παρὰ νηυσὶν Ἀχαιῶν 305
 Πηλεΐδης μὲν ἐπὶ κλισίας καὶ νῆας εἵσας
 ἥϊε σύν τε Μενoitιάδῃ καὶ οἷς ἐτάροισιν·
 Ἀτρεΐδης δ' ἄρα νῆα θοὴν ἄλαδε προέρυσσεν,
 ἐς δ' ἐρέτας ἔκρινεν εἰέκοσιν, ἐς δ' ἐκατόμβην
 βῆσε θεῶ, ἀνὰ δὲ Χρυσήϊδα καλλιπάρηον 310
 εἶσεν ἄγων· ἐν δ' ἀρχὸς ἔβη πολύμητις Ὀδυσσεύς.

Οἱ μὲν ἔπειτ' ἀναβάντες ἐπέπλεον ὑγρὰ κέλευθα,
 λαοὺς δ' Ἀτρεΐδης ἀπολυμαίνεσθαι ἄνωγεν·
 οἱ δ' ἀπελυμαίνοντο καὶ εἰς ἅλα λύματ' ἔβαλλον,
 ἔρδον δ' Ἀπόλλωνι τελεήσας ἐκατόμβας 315
 ταύρων ἠδ' αἰγῶν παρὰ θῖν' ἄλδος ἀτρυγέτοιο·
 κνίσῃ δ' οὐρανὸν ἵκεν ἐλισσομένη περὶ καπνῷ.

Ὡς οἱ μὲν τὰ πέποιτο κατὰ στρατόν· οὐδ' Ἀγαμέμνων
 λῆγ' ἔριδος, τὴν πρῶτον ἐπηπείλῃσ' Ἀχιλῆϊ,
 ἀλλ' ὅ γε Ταλθύβιόν τε καὶ Εὐρυβάτην προσέειπε, 320
 τῷ οἱ ἔσαν κήρυκε καὶ ὀτρηρῷ θεράποντε·
 “ἔρχεσθον κλισίην Πηληϊάδεω Ἀχιλῆος·
 χειρὸς ἐλόντ' ἀγέμεν Βρισηΐδα καλλιπάρηον·
 εἰ δέ κε μὴ δώῃσιν, ἐγὼ δέ κεν αὐτὸς ἔλωμαι
 ἐλθὼν σὺν πλεόνεσσι· τό οἱ καὶ ρίγιον ἔσται.” 325

Ὡς εἰπὼν προΐει, κρατερόν δ' ἐπὶ μῦθον ἔτελλε·
 τῷ δ' ἀέκοιτε βάτην παρὰ θῖν' ἄλδος ἀτρυγέτοιο,
 Μυρμιδόνων δ' ἐπὶ τε κλισίας καὶ νῆας ἰκέσθην.
 τὸν δ' εὖρον παρά τε κλισίῃ καὶ νηὶ μελαίνῃ
 ἤμεινον· οὐδ' ἄρ' αὖ τῷ γε ἰδὼν γήθησεν Ἀχιλλεύς. 330
 τὼ μὲν ταρπύησαντε καὶ αἰδομένῳ βασιλῆα
 στήτην, οὐδέ τί μιν προσεφώνεον οὐδ' ἐρέοιτο·
 αὐτὰρ ὁ ἔγνω ᾗσιν ἐνὶ φρεσὶ φώνησέν τε·
 “χαίρετε, κήρυκες, Διὸς ἄγγελοι ἠδὲ καὶ ἀνδρῶν,
 ἅσπον ἵτ'· οὐ τι μοι ὕμμες ἐπαίτιοι, ἀλλ' Ἀγαμέμνων, 335
 ὁ σφῶϊ προΐει Βρισηΐδος εἵνεκα κούρης.
 ἀλλ' ἄγε, διογενὲς Πατρόκλεες, ἔφαγε κούρην
 καὶ σφῶϊν δὸς ἄγειν· τῷ δ' αὖτ' ὁ μάρτυροι ἔστων
 πρὸς τε θεῶν μακάρων πρὸς τε θνητῶν ἀνθρώπων
 καὶ πρὸς τοῦ βασιλῆος ἀπηγέας, εἴ ποτε δὴ αὖτε 340
 χρειῶ ἐμεῖο γένηται ἀεικέα λοιγὸν ἀμύναι
 τοῖς ἄλλοις· ἦ γὰρ ὅ γ' ὀλοιῇσι φρεσὶ θύει,
 οὐδέ τι οἶδε νοήσαι ἅμα πρόσω καὶ ὀπίσω,

ὅππως οἱ παρὰ νηυσὶ σόοι μαχέονται Ἀχαιοί.”

ᾧ Ως φάτο, Πάτροκλος δὲ φίλῳ ἐπεπέιθεθ' ἑταίρῳ, 345
 ἐκ δ' ἄγαγε κλισίης Βρισηΐδα καλλιπάρηον,
 δῶκε δ' ἄγειν· τὼ δ' αὖτις ἵτην παρὰ νῆας Ἀχαιῶν
 ἣ δ' ἀέκουσ' ἅμα τοῖσι γυνὴ κίεν· αὐτὰρ Ἀχιλλεὺς
 δακρύσας ἐτάρων ἄφαρ ἔζετο νόσφι λιασθείς,
 θιν' ἔφ' ἀλὸς πολιῆς, ὁρόων ἐπ' ἀπείρονα πόντον· 350
 πολλὰ δὲ μητρὶ φίλῃ ἠρήσατο χεῖρας ὀρεγνύς·
 “ μῆτερ, ἐπεὶ μ' ἔτεκές γε μινυνθάδιόν περ ἑόντα,
 τιμὴν πέρ μοι ὄφελλεν Ὀλύμπιος ἐγγυαλίζαι
 Ζεὺς ὑψιβρεμέτης· νῦν δ' οὐδέ με τυτθὸν ἔτισεν·
 ἦ γάρ μ' Ἀτρεΐδης εὐρυκρείων Ἀγαμέμνων 355
 ἠτίμησεν· ἑλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας.”

ᾧ Ως φάτο δάκρυ χέων, τοῦ δ' ἔκλυε πότνια μήτηρ
 ἡμένη ἐν βένθεσσιν ἀλὸς παρὰ πατρὶ γέροντι·
 καρπαλίμως δ' ἀνέδνυ πολιῆς ἀλὸς ἡΰτ' ὀμίχλη,
 καὶ ῥα πάροιθ' αὐτοῖο καθέζετο δάκρυ χέοντος, 360
 χειρὶ τέ μιν κατέρεξε, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·
 “ τέκνον, τί κλαίεις ; τί δέ σε φρένας ἔκετο πένθος ;
 ἐξαύδα, μὴ κεῦθε νόφ, ἵνα εἶδομεν ἄμφω.”

Τὴν δὲ βαρὺ στενάχων προσέφη πόδας ὠκὺς Ἀχιλλεύς·
 “ οἶσθα· τίη τοι ταῦτα ἰδυίῃ πάντ' ἀγορεύω ; 365
 ὧχόμεθ' ἐς Θήβην, ἱερὴν πόλιν Ἡετίωνος,
 τὴν δὲ διεπράθομέν τε καὶ ἥγομεν ἐνθάδε πάντα·
 καὶ τὰ μὲν εὖ δάσσαντο μετὰ σφίσιν υἱες Ἀχαιῶν,
 ἐκ δ' ἔλον Ἀτρεΐδῃ Χρυσηΐδα καλλιπάρηον.
 Χρύσης δ' αὖθ' ἱερεὺς ἐκατηβόλου Ἀπόλλωνος 370
 ἦλθε θεὰς ἐπὶ νῆας Ἀχαιῶν χαλκοχιτῶνων
 λυσόμενός τε θύγατρα φέρων τ' ἀπερείσι' ἅποινα,
 στέμματ' ἔχων ἐν χερσὶν ἐκηβόλου Ἀπόλλωνος
 χρυσέῳ ἀνὰ σκήπτρῳ, καὶ λίσσετο πάντας Ἀχαιοὺς,
 Ἀτρεΐδα δὲ μάλιστα δύω, κοσμήτορε λαῶν. 375

ἔνθ' ἄλλοι μὲν πάντες ἐπενφήμησαν Ἀχαιοὶ
 αἰδεῖσθαί θ' ἱερῆα καὶ ἀγλαὰ δέχθαι ἄποινα·
 ἀλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἥνδανε θυμῷ,
 ἀλλὰ κακῶς ἀφίει, κρατερὸν δ' ἐπὶ μῦθον ἔτελλε·
 χωόμενος δ' ὁ γέρων πάλιν ᾤχετο· τοῖο δ' Ἀπόλλων 380
 εὐξαμένου ἤκουσεν, ἐπεὶ μάλα οἱ φίλος ἦεν,
 ἦκε δ' ἐπ' Ἀργείοισι κακὸν βέλος· οἱ δέ τιν' λαοὶ
 θνήσκον ἐπασσύτεροι, τὰ δ' ἐπῳχέτο κῆλα θεοῖο
 πάντῃ ἀνὰ στρατὸν εὐρὺν Ἀχαιῶν· ἄμμι δὲ μάντις
 εὖ εἰδὼς ἀγόρευε θεοπροπίας ἐκάτοιο. 385
 αὐτίκ' ἐγὼ πρῶτος κελόμην θεὸν ἰλάσκεσθαι·
 Ἀτρεΐωνα δ' ἔπειτα χόλος λάβειν, αἶψα δ' ἀναστὰς
 ἠπείλησεν μῦθον, ὃ δὴ τετελεσμένος ἐστί·
 τὴν μὲν γὰρ σὺν νητὶ θοῇ ἐλίκωπες Ἀχαιοὶ
 εἰς Χρύσην πέμπουσιν, ἄγουσι δὲ δῶρα ἄνακτι· 390
 τὴν δὲ νέον κλισίῃθιεν ἔβαν κήρυκες ἄγοιτες
 κούρην Βρισηῖος, τὴν μοι δόσαν υἱὲς Ἀχαιῶν.
 ἀλλὰ σύ, εἰ δύρασαι γε, περίσχεο παιδὸς ἔηος·
 ἐλθοῦς Οὐλυμπόνδε Δία λίσαι, εἴ ποτε δῆ τι
 ἦ ἔπει ὦνησας κραδίην Διὸς ἠὲ καὶ ἔργῳ. 395
 πολλὰκι γὰρ σέο πατρὸς ἐνὶ μεγάροισιν ἤκουσα
 εὐχομένης, ὅτ' ἔφησθα κελαινεφείῃ Κρονίῳ
 οὔῃ ἐν ἀθανάτοισιν ἀεικέα λοιγὸν ἀμῦναι,
 ὅππότε μιν ξυνδῆσαι Ὀλύμπιοι ἤθελον ἄλλοι,
 "Πρὶν τ' ἠδὲ Ποσειδάων καὶ Παλλὰς Ἀθήνη· 400
 ἀλλὰ σὺ τότε γ' ἐλθοῦσα, θεά, ὑπελύσας θεσμῶν,
 ᾧχ' ἐκατόγχειρον καλέσας εἰς μακρὸν Ὀλυμπον,
 ὃν Βριάρεων καλέουσιν θεοί, ἄνδρες δέ τε πάντες
 Αἰγαίων—ὃ γὰρ αὖτε βίην οὐ πατρὸς ἀμείνωι—
 ὅς ῥα παρὰ Κρονίῳ καθέζετο κύδεϊ γαίῳ· 405
 τὸν καὶ ὑπέδοεισαν μάκαρες θεοὶ οὐδέ τ' ἔοησαν.
 τῶν νῦν μιν μνήσασα παρέζεο καὶ λαβὲ γούρῳ,

αἶ κέν πως ἐθέλῃσιν ἐπὶ Τρώεσσιν ἀρῆξαι,
 τοὺς δὲ κατὰ πρύμνας τε καὶ ἄμφ' ἄλα ἔλσαι Ἀχαιοὺς
 κτεινομένους, ἵνα πάντες ἐπαύρωνται βασιλῆος, 410
 γυνῶ δὲ καὶ Ἀτρεΐδης εὐρυκρείων Ἀγαμέμνων
 ἦν ἄτην, ὃ τ' ἄριστον Ἀχαιῶν οὐδὲν ἔτισεν.”

Τὸν δ' ἡμέιβετ' ἔπειτα Θέτις κατὰ δάκρυ χέουσα·
 “ ὦμοι τέκνον ἐμόν, τί νύ σ' ἔτρεφον αἰνὰ τεκοῦσα ;
 αἴθ' ὄφελες παρὰ νηυσὶν ἀδάκρυτος καὶ ἀπήμων 415
 ἦσθαι, ἐπεὶ νύ τοι αἶσα μίνυνθά περ, οὗ τι μάλα δὴν·
 νῦν δ' ἅμα τ' ὠκύμορος καὶ διζυρὸς περὶ πάντων
 ἔπλεο· τῷ σε κακῇ αἴσῃ τέκον ἐν μεγάροισι.
 τοῦτο δέ τοι ἐρέουσα ἔπος Διὶ τερπικεραυνῷ
 εἶμ' αὐτῇ πρὸς Ὀλυμπον ἀγάννιφον, αἶ κε πίθηται. 420
 ἀλλὰ σὺ μὲν νῦν νηυσὶ παρήμενος ὠκυπόροισι
 μήνι' Ἀχαιοῖσιν, πολέμον δ' ἀποπαύεο πάμπαν·
 Ζεὺς γὰρ ἐς Ὠκεανὸν μετ' ἀμύμονας Αἰθιοπῆας
 χθιζὸς ἔβη κατὰ δαῖτα, θεοὶ δ' ἅμα πάντες ἔποντο·
 δωδεκάτῃ δέ τοι αὖτις ἐλεύσεται Οὐλυμπόνδε, 425
 καὶ τότ' ἔπειτά τοι εἶμι Διὸς ποτὶ χαλκοβατὲς δῶ,
 καί μιν γουνάσομαι καί μιν πείσεσθαι δῖω.”

ᾧ ὣς ἄρα φωνήσας ἀπεβήσето, τὸν δ' ἔλιπ' αὐτοῦ
 χωόμενον κατὰ θυμὸν ἐϋζώνοιο γυναικός,
 τήν ῥα βίη ἀέκοντος ἀπηύρων· αὐτὰρ Ὀδυσσεὺς 430
 ἐς Χρύσην ἵκανε νῆα γαίην ἱερὴν ἐκατόμβην.
 οἱ δ' ὅτε δὴ λιμένος πολυβενθέος ἐντὸς ἵκοντο,
 ἱστία μὲν στείλαιντο, θέσαν δ' ἐν νηϊ μελαίνῃ,
 ἱστὸν δ' ἱστοδόκη πέλασαν προτόνοισιν ὑφέντες
 καρπαλίμως, τὴν δ' εἰς ὄρμον προέρεσαν ἐρετμοῖς. 435
 ἐκ δ' εὐνὰς ἔβαλον, κατὰ δὲ πρυμνήσι' ἔδησαν·
 ἐκ δὲ καὶ αὐτοὶ βαῖνον ἐπὶ ῥηγμῖνι θαλάσσης,
 ἐκ δ' ἐκατόμβην βῆσαν ἐκηβόλῳ Ἀπόλλωνι·
 ἐκ δὲ Χρυσηΐς νηὸς βῆ ποντοπόροιο.

τὴν μὲν ἔπειτ' ἐπὶ βωμὸν ἄγων πολύμητις Ὀδυσσεὺς 440
πατρὶ φίλω ἐν χερσὶ τίθει, καὶ μιν προσέειπεν·
“ὦ Χρῦση, πρό μ' ἔπεμψεν ἄναξ ἀνδρῶν Ἀγαμέμνων·
παῖδά τε σοὶ ἀγέμεν, Φοῖβω θ' ἱερὴν ἐκατόμβην
ρέξαι ὑπὲρ Δαναῶν, ὅφρ' ἱλασόμεσθα ἄνακτα,
ὃς νῦν Ἀργείοισι πολύστονα κήδε' ἐφήκει.” 445

ὣς εἰπὼν ἐν χερσὶ τίθει, ὃ δ' ἐδέξατο χαίρων
παῖδα φίλην· τοὶ δ' ὦκα θεῷ κλειτὴν ἐκατόμβην
ἔξιεις ἔστησαν εὐδμητον περὶ βωμόν,
χερνύσαντο δ' ἔπειτα καὶ οὐλοχύτας ἀνέλοντο.
τοῖσιν δὲ Χρῦσης μεγάλ' εὔχετο χεῖρας ἀνασχών· 450
“κλυθὶ μεν, ἀργυρότοξ', ὃς Χρῦσιν ἀμφιβέβηκας
Κίλλαν τε ζαθέην Τειρέδοιό τε ἱφὶ ἀνάσσεις·
ἡμὲν δὴ ποτ' ἐμεῦ πάρος ἔκλυες εὐξαμένοιο,
τίμησας μὲν ἐμέ, μέγα δ' ὕψας λαὸν Ἀχαιῶν·
ἦδ' ἔτι καὶ νῦν μοι τόδ' ἐπικρήνητον ἐέλδωρ· 455
ἦδῃ νῦν Δαναοῖσιν ἀεικέα λοιγὸν ἄμυνον.”

ὣς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων.
αὐτὰρ ἐπεὶ ῥ' εὐξαιτο καὶ οὐλοχύτας προβάλοιτο,
ἀνέρυσαν μὲν πρῶτα καὶ ἔσφαξαν καὶ ἔθειραν,
μηρούς τ' ἐξέταμον κατὰ τε κρίσῃ ἐκάλινψαν 460
δίπτυχα ποιήσαντες, ἐπ' αὐτῶν δ' ὠμοθέτησαν
καίε δ' ἐπὶ σχίζῃς ὁ γέρων, ἐπὶ δ' αἰθοπα οὔρον
λεῖβε· νέοι δὲ παρ' αὐτὸν ἔχον πεμπώβολα χερσίν.
αὐτὰρ ἐπεὶ κατὰ μῆρ' ἐκάη καὶ σπλάγχν' ἐπάσαντο,
μίστυλλον τ' ἄρα τάλλα καὶ ἀμφ' ὀβελοῖσιν ἔπειραν, 465
ὥπτησάν τε περιφραδέως, ἐρύσαντό τε πάντα.
αὐτὰρ ἐπεὶ παύσαντο πόρου τετύκοιτό τε θαῖτα,
δαίνυντ', οὐδέ τι θυμὸς ἐθεύετο θαιτὸς εἴσης.
αὐτὰρ ἐπεὶ πῶσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
κοῦροι μὲν κρητῆρας ἐπεστέψαντο ποτοῖο, 470
νόμησαν δ' ἄρα πάσιν ἐπαρξάμενοι δεπάεσσιν·

οἱ δὲ πανημέριοι μολπῇ θεὸν ἰλάσκοντο
καλὸν αἰείδοντες παιήονα κοῦροι Ἀχαιῶν,
μέλποντες ἐκάεργον· ὁ δὲ φρένα τέρπειτ' ἀκούων.

Ἥμος δ' ἡέλιος κατέδυν καὶ ἐπὶ κνέφας ἦλθε, 475

δὴ τότε κοιμήσαντο παρὰ πρυμνήσια νηός·
ἦμος δ' ἡριγένεια φάνη ῥοδοδάκτυλος Ἥως,
καὶ τότε ἔπειτ' ἀνάγοντο μετὰ στρατὸν εὐρὺν Ἀχαιῶν·
τοῖσιν δ' ἔκμενον οὔρου ἴει ἐκάεργος Ἀπόλλων·
οἱ δ' ἰστὸν στήσαντ' ἀνὰ θ' ἰστία λευκὰ πέτασσαν, 480

ἐν δ' ἄνεμος πρῆσεν μέσον ἰστίον, ἀμφὶ δὲ κῶμα
στεῖρῃ πορφύρεον μεγάλ' ἴαχε νηὸς ἰούσης·
ἣ δ' ἔθεεν κατὰ κῶμα διαπρήσσουσα κέλευθον.
αὐτὰρ ἐπεὶ ῥ' ἔκοντο κατὰ στρατὸν εὐρὺν Ἀχαιῶν,
νῆα μὲν οἷ γε μέλαιναν ἐπ' ἡπείροιο ἔρυσσαν 485
ὑψοῦ ἐπὶ ψαμάθοις, ὑπὸ δ' ἔρματα μακρὰ τάνυσσαν·
αὐτοὶ δ' ἐσκίδναντο κατὰ κλισίας τε νέας τε.

Αὐτὰρ ὁ μήνιε νηυσὶ παρήμενος ὠκυπόροισι
διογενὴς Πηλέος υἱός, πόδας ὠκὺς Ἀχιλλεύς·
οὔτε ποτ' εἰς ἀγορὴν πωλέσκετο κυδιάνειραν 490
οὔτε ποτ' ἐς πόλεμον, ἀλλὰ φθινύθεσκε φίλον κῆρ
αὐθι μένων, ποθέεσκε δ' αὐτὴν τε πτόλεμόν τε.

Ἀλλ' ὅτε δὴ ῥ' ἐκ τοῖο δυωδεκάτῃ γένητ' ἡώς,
καὶ τότε δὴ πρὸς Ὀλυμπον ἴσαν θεοὶ αἰὲν ἑόντες
πάντες ἅμα, Ζεὺς δ' ἦρχε· Θέτις δ' οὐ λήθετ' ἐφετ-
μέων 495

παιδὸς ἑοῦ, ἀλλ' ἣ γ' ἀνεδύσετο κῶμα θαλάσσης,
ἡερίῃ δ' ἀνέβη μέγαν οὐρανὸν Οὐλύμπόν τε.
εὔρεν δ' εὐρύοπα Κρονίδην ἄτερ ἥμενον ἄλλων
ἀκροτάτῃ κορυφῇ πολυδειράδος Οὐλύμποιο·
καί ῥα πάροιθ' αὐτοῖο καθέζετο, καὶ λάβε γούνων 500
σκαῖῃ, δεξιτερῇ δ' ἄρ' ὑπ' ἀνθερεῶνος ἐλοῦσα
λίσσομένη προσέειπε Δία Κρονίωνα ἄνακτα·

“ Ζεῦ πάτερ, εἴ ποτε δὴ σε μετ’ ἀθανάτοισιν ὄνησα
 ἢ ἔπει ἢ ἔργῳ, τόδε μοι κρήνον ἐέλδωρ·
 τίμησόν μοι υἱόν, ὃς ὠκυμορώτατος ἄλλων 505
 ἔπλετ’· ἀτάρ μιν νῦν γε ἄναξ ἀνδρῶν Ἀγαμέμνων
 ἠτίμησεν· ἐλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας.
 ἀλλὰ σὺ πέρ μιν τίσοι, Ὀλύμπιε μητίετα Ζεῦ·
 τόφρα δ’ ἐπὶ Τρώεσσι τίθει κράτος, ὅφρ’ ἂν Ἀχαιοὶ
 υἱὸν ἐμὸν τίσωσιν ὀφέλλωσιν τέ εἰ τιμῇ.” 510

“ Ὡς φάτο· τὴν δ’ οὔτι προσέφη νεφεληγερέτα Ζεὺς,
 ἀλλ’ ἀκέων δὴν ἦστο· Θέτις δ’ ὥς ἦψατο γούνων,
 ὥς ἔχετ’ ἐμπεφυῖα, καὶ εἴρετο δεῦτερον αὐτῆς·
 “ ἡμερτὲς μὲν δὴ μοι ὑπόσχεο καὶ κατάνειπον,
 ἢ ἀπόειπ’, ἐπεὶ οὐ τοι ἔπι δέος, ὅφρ’ ἐὺ εἰδῶ 515
 ὅσσοι ἐγὼ μετὰ πᾶσιν ἀτιμοτάτῃ θεὸς εἰμι.”

Τὴν δὲ μέγ’ ὀχθήσας προσέφη νεφεληγερέτα Ζεὺς·
 “ ἢ δὴ λοίγια ἔργ’ ὅτε μ’ ἐχθοδοπήσαι ἐφήσεις
 Ἥρη, ὅτ’ ἂν μ’ ἐρέθισιν ὀνειδείοις ἐπέεσσιν·
 ἢ δὲ καὶ αὐτὼς μ’ αἰὲν ἐν ἀθανάτοισι θεοῖσι 520
 νεικεῖ, καὶ τέ μέ φησι μάχη Τρώεσσι νῆρ’ ἄρῃγειν.
 ἀλλὰ σὺ μὲν νῦν αὐτῆς ἀπόστιχε, μή τι ροήσῃ
 Ἥρη· ἐμοὶ δέ κε ταῦτα μελήσεται, ὅφρα τελέσω·
 εἰ δ’ ἄγε τοι κεφαλῇ κατανεύσομαι, ὅφρα πεποίθῃς·
 τοῦτο γὰρ ἐξ ἐμέθεν γε μετ’ ἀθανάτοισι μέγιστον 525
 τέκμων· οὐ γὰρ ἐμὸν παλινάγρετον οὐδ’ ἀπατηλὸν
 οὐδ’ ἀτελεύτητον, ὃ τι κεν κεφαλῇ κατανεύσω.”

Ἦ καὶ κυανέησιν ἐπ’ ὀφρύσι νεῦσε Κρονίων·
 ἀμβρόσιαι δ’ ἄρα χαῖται ἐπερρώσατο ἄρακτος
 κρατὸς ἀπ’ ἀθανάτοιο· μέγα δ’ ἐλέλιξεν Ὀλύμπου. 530

Τὼ γ’ ὥς βουλευσάτε διέτμαγεν· ἡ μὲν ἔπειτα,
 εἰς ἅλα ἅλτο βαθεῖαν ἀπ’ αἰγλήεντος Ὀλύμπου,
 Ζεὺς δὲ ἐὼν πρὸς ὥμα· θεοὶ δ’ ἅμα πάντες ἀνέσταν
 ἐξ ἐδέων σφοῦ πατρὸς ἐραντίων· οὐδέ τις ἔτλη

μείναι ἐπερχόμενον, ἀλλ' ἀντίοι ἔσταν ἅπαντες. 535
 ὥς ὁ μὲν ἔνθα καθέζετ' ἐπὶ θρόνου· οὐδέ μιν Ἥρη
 ἠγνοίησεν ἰδοῦσ' ὅτι οἱ συμφράσσατο βουλὰς
 ἀργυρόπεζα Θέτις θυγάτηρ ἀλίοιο γέροντος·
 αὐτίκα κερτομίοισι Δία Κρονίωνα προσηύδα·
 “ τίς δὴ αὖ τοι, δολομῆτα, θεῶν συμφράσσατο βουλὰς ; 540
 αἰεὶ τοι φίλον ἐστὶν ἐμεῦ ἀπονόσφιν ἐόντα
 κρυπτάδια φρονέοντα δικάζέμεν· οὐδέ τί πώ μοι
 πρόφρων τέτληκας εἰπεῖν ἔπος ὅττι νοήσης.”

Τὴν δ' ἠμείβετ' ἔπειτα πατὴρ ἀνδρῶν τε θεῶν τε·
 “ Ἥρη, μὴ δὴ πάντας ἐμοὺς ἐπιέλπεο μύθους 545
 εἰδήσειν· χαλεποί τοι ἔσονται ἀλόχῳ περ ἐούσῃ·
 ἀλλ' ὃν μὲν κ' ἐπιεικὲς ἀκουέμεν, οὗ τις ἔπειτα
 οὔτε θεῶν πρότερος τόν γ' εἴσεται οὔτ' ἀνθρώπων·
 ὃν δέ κ' ἐγὼν ἀπάνευθε θεῶν ἐθέλωμι νοῆσαι,
 μή τι σὺ ταῦτα ἕκαστα διείρεο μηδὲ μετάλλα.” 550

Τὸν δ' ἠμείβετ' ἔπειτα βοῶπις πότνια Ἥρη·
 “ αἰνότατε Κρονίδη, ποῖον τὸν μῦθον ἔειπες.
 καὶ λίην σε πάρος γ' οὔτ' εἶρομαι οὔτε μεταλλῶ,
 ἀλλὰ μάλ' εὖκηλος τὰ φράζειαι ἄσος ἐθέλησθα.
 νῦν δ' αἰνῶς δεῖδοικα κατὰ φρένα μή σε παρείπη 555
 ἀργυρόπεζα Θέτις θυγάτηρ ἀλίοιο γέροντος·
 ἡερίη γὰρ σοί γε παρέζετο καὶ λάβε γούνων·
 τῇ σ' οἶω κατανεῦσαι ἐτήτυμον ὥς Ἀχιλλῆα
 τιμήσης, ὀλέσης δὲ πολέας ἐπὶ νηυσὶν Ἀχαιῶν.”

Τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς· 560
 “ δαιμονίη, αἰεὶ μὲν οὔτεαι, οὐδέ σε λήθω·
 πρῆξαι δ' ἔμπης οὔτι δυνήσεται, ἀλλ' ἀπὸ θυμοῦ
 μᾶλλον ἐμοὶ ἔσεται· τὸ δέ τοι καὶ ῥίγιον ἔσται.
 εἰ δ' οὔτω τοῦτ' ἐστὶν, ἐμοὶ μέλλει φίλον εἶναι·
 ἀλλ' ἀκέουσα κάθησο, ἐμῷ δ' ἐπιπιέθω μύθῳ, 565
 μή νύ τοι οὐ χραίσμωσιν ὅσοι θεοὶ εἰς ἐν Ὀλύμπῳ

ἄσπον ἰόνθ', ὅτε κέν τοι ἁάπτους χεῖρας ἐφέλω.”

ἌΩς ἔφατ', ἔδδεισεν δὲ βοῶπις πότνια Ἥρη,
καί ῥ' ἀκέονσα καθήστο, ἐπιγνάμψασα φίλον κῆρ·
ῶχθησαν δ' ἀνὰ δῶμα Διὸς θεοὶ Οὐρανιῶνες· 570
τοῖσιν δ' Ἥφαιστος κλυτοτέχνης ἦρχ' ἀγορεύει,
μητρὶ φίλῃ ἐπὶ ἦρα φέρων, λευκωλένῳ Ἥρῃ·
“ ἦ δὴ λοίγια ἔργα τὰδ' ἔσσεται οὐδ' ἔτ' ἀνεκτά,
εἰ δὴ σφὼν ἕνεκα θνητῶν ἐριδαίνετον ὧδε,
ἐν δὲ θεοῖσι κολῶν ἐλαύνετον· οὐδὲ τι δαιτὸς 575
ἐσθλῆς ἔσσεται ἦδος, ἐπεὶ τὰ χερεῖονα νικᾷ.
μητρὶ δ' ἐγὼ παράφημι, καὶ αὐτῇ περ ροεούσῃ,
πατρὶ φίλῳ ἐπὶ ἦρα φέρειν Διὶ, ὅφρα μὴ αὐτε
νεικείησι πατήρ, σὺν δ' ἡμῖν δαῖτα ταραῇ.
εἷ περ γάρ κ' ἐθέλησιν Ὀλύμπιος ἀστεροπητῆς 580
ἐξ ἐδέων στυφελίξαι· ὁ γὰρ πολὺν φέρτατός ἐστιν·
ἀλλὰ σὺ τὸν γ' ἐπέεσσι καθάπτεσθαι μαλακοῖσιν·
αὐτὶκ' ἔπειθ' ἵλαος Ὀλύμπιος ἔσσεται ἡμῖν.”

ἌΩς ἄρ' ἔφη, καὶ ἀναιῖξας δέπας ἀμφικύπελλον
μητρὶ φίλῃ ἐν χειρὶ τίθει, καί μιν προσέειπε· 585
“ τέτλαθι, μῆτερ ἐμή, καὶ ἀνάσχεο κηδομένη περ,
μή σε φίλην περ εἴδωσαν ἐν ὀφθαλμοῖσιν ἰδῶμαι
θεινομένην, τότε δ' οὐ τι δυιήσομαι ἀχινύμενός περ
χραιομεῖν· ἀργαλέος γὰρ Ὀλύμπιος ἀντιφέρεσθαι·
ἦδη γάρ με καὶ ἄλλοτ' ἀλεξέμεναι μεμαῶτα 590
ῥῖν' ἐ ποδὸς τεταγὼν ἀπὸ βηλοῦ θεοσπεσίῳ,
πάν δ' ἡμαρ φερόμην, ἅμα δ' ἡελίῳ καταδύντι
κάππεσον ἐν Λήμνῳ, ὀλίγος δ' ἔτι θινὸς ἐγγήρ·
ἐνθα με Σίντιες ἄνδρες ἄφαρ κομίσαντο πεσόντα.”

ἌΩς φάτο, μείδησεν δὲ θεὰ λευκώλενος Ἥρη,
μειδήσασα δὲ παιδὸς ἐδέξατο χειρὶ κύπελλον·
αὐτὰρ ὁ τοῖς ἄλλοισι θεοῖς ἐνὸξία πᾶσιν
οἶνοχόει γλυκὺ νέκταρ ἀπὸ κρητῆρος ἀφύσσων· 595

ἄσβεστος δ' ἄρ' ἐνῶρτο γέλως μακάρεσσι θεοῖσιν,
ὥς ἴδον Ἥφαιστον διὰ δώματα ποιπνύοντα. 600

ὣς τότε μὲν πρόπαν ἡμᾶρ ἐς ἡέλιον καταδύντα
δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς ἐτίσης,
οὐ μὲν φόρμιγγος περικαλλέος, ἣν ἔχ' Ἀπόλλων,
Μουσάων θ', αἱ ἄειδον ἀμειβόμεναι ὀπὶ καλῇ.

Αὐτὰρ ἐπεὶ κατέδν λαμπρὸν φάος ἡέλιοιο, 605
οἱ μὲν κακκείοντες ἔβαν οἰκόνδε ἕκαστος,
ἥχι ἐκάστῳ δῶμα περικλυτὸς ἀμφιγυήεις
Ἥφαιστος ποίησεν ἰδνίησι πραπίδεσσι·
Ζεὺς δὲ πρὸς ὃν λέχος ἦι' Ὀλύμπιος ἀστεροπητῆς,
ἔνθα πάρος κοιμᾶθ' ὅτε μιν γλυκὺς ὕπνος ἱκάνοι· 610
ἔνθα καθεῖδ' ἀναβάς, παρὰ δὲ χρυσόθρονος Ἴριη.

PECULIARITIES OF HOMERIC GRAMMAR.

FORMS OF THE VERB.

§ 1. Introductory—Definitions.

1. A Greek Verb consists in general of—

- (1) The **Stem**, giving the Predicate, i.e. the thing asserted (commanded, wished, &c., as the case may be).
- (2) The **Person-Ending**, giving the Subject, about which the assertion (command, wish, &c.) is made.

E. g. *φα-μέν* *we say* consists of *φᾱ-*, the stem which denotes *saying*, and *-μεν*, an ending = the Pronoun *we*.

2. In certain Verbs the **quantity** of the Stem varies: thus—

- (a) *φη-* is the Stem of *φη-μί* *I say*, *φη-s*, *φη-σί*, *ἔ-φη-ν*, *ἔ-φη-s*.
ἔ-φη—the Sing. Indic. of the Active.

- (b) *φᾱ-* is the Stem in all other parts of the Verb.

So in the regular Verbs in *-μῑ*, as *ἴσση-μῑ*, Plur. *ἴστα-μεν*, &c.: also *εἶ-μῑ* *I go*, Plur. *ἶ-μεν*, &c.; *ἔ-βη-ν* *I went*, 3 Dual *βέ-την* (Il. 1. 327).

The same variation appears in *οἶδα*, Plur. *ἴδ-μεν*; and other examples will be noted under the several Tenses. The general rule evidently is, that the longer Stem goes with the shorter Endings, and *vice versa*; and accordingly the Person-Endings are divided into **Light Endings**—mainly those of the Sing. Indic. Active—and **Heavy Endings**—those of the Dual and Plural, the Imper., Inf., and Part., and the Middle.

3. In the Tenses characteristic of Verbs in *-ω* (the Pres., the Impl., the Second Aor., and the Fut.), the Ending is preceded by the vowel *ε* or *ο* (in the Subj. *η* or *ω*), the rule being that *ο* is before *μ* and *ν*, and *ε* in other cases: e.g. *λέγ-ο-μεν*, *λέγ-ο-μι*, *λέγ-ο-νται*, Subj. *λέγ-ω-μαι*, *λέγ-ω-νται*, but *λέγ-ε-τε*, *λέγ-ε-ται*, Subj. *λέγ-η-τε*, *λέγ-η-ται*, &c. This variable vowel is called the **Thematic Vowel**, and the Tenses or forms in which it occurs are called **Thematic**.

The distinctions between longer and shorter forms of the Stem, and between Thematic and Non-Thematic Stems, are especially important for the Homeric Verb: to which we now proceed, beginning with the—

§ 2. Person-Endings.

1 **Sing.** The Ending *-μί* appears in the Subj. of some Thematic Tenses: *ἰθὺλα-μι* (Il. 1. 549 &c.), *τίχω-μι*, *ἴθω-μι*, *αἶπω-μι*, *ἀγάγω-μι*.

2 **Sing.** *-σῑ* occurs in *ἔσ-σῑ* *thou art*.

The ending -σθα is found in a few forms, chiefly of the Subj., as ἐθέλη-σθα, ἔχη-σθα, εἴπη-σθα, πάθη-σθα, &c.; also in the Impf. ἦσθα *thou wast*, and ἔφη-σθα *thou didst say*: cp. the Pf. οἶσθα.

3 Sing. -σῖ(ν) appears in the Subj., chiefly in the Tenses which have the 1 Sing. in -μῖ, ἐθέλη-σι, τύχη-σι, εἴπη-σι, ἀγάγη-σι, εὕδη-σι, βάλη-σι. πάθη-σι; also ἔη-σι (ἐσ-), ἔη-σι, δώη-σι and δῶ-σι.

3 Plur. The Verbs in -μι form ἰστᾶσι (for ἰστα-ντι, ἰστα-νσι), τιθεῖσι, διδούσι, ζευγνύσι; not, as in Attic, ἰστᾶσι (i.e. ἰστά-ασι), τιθέ-ασι, διδύ-ασι. ζευγνύ-ασι. But -ᾶσι appears as the Ending in ἔ-ασι *they are*, ἵ-ασι *they go*, also in the Perfect, as μεμά-ασι (§ 6).

Non-Thematic Past Tenses often take -ν (for -ντ), as ἔ-φᾶ-ν, ἔ-τιθε-ν. ἔ-βᾶ-ν, ἤγερθε-ν; but the later -σᾶν is also common in Homer.

The 3 Plur. Middle ends in -ῦται, -ῦτο, after consonants and ι, as τετεύχ-αται, δεδαί-αται, πυθοί-ατο, sometimes after υ, η, as εἰρύ-αται, βεβλή-αται. But after α, ε, ο, we find only -νται, -ντο.

Note that the Imper. Endings -τωσαν, -σθωσαν are post-Homeric.

§ 3. The Second Aorist.

A. Without Thematic Vowel.

The Active forms of this Tense are mostly the same in Homer as in Attic; ἔβη-ν &c. Note the Imper. κλῦ-θι *hear* (the Indic. ἔκλυο-ν being Thematic): also (with a peculiar short vowel) ἔ-κτᾶ *he slew*, and οὔτᾶ *he wounded*.

Non-Thematic forms of the Middle are common in Homer; e.g. ἔ-πτᾶ-το *flew*, ἔ-φθῖ-το *perished*, ἔ-χῦ-το *was shed*, ἔ-βλη-το *was struck*, ἔ-στρα-το *was strewed*, πλῆ-το *drew near*, ἄλ-το *leaped*, ὤρ-το *was roused*, δέκ-το *received* (Inf. δέχθαι), μίκ-το *was mixed*, πέρθαι *to sack*, φθᾶ-μενος *coming beforehand*, κτί-μενος *built*, ἄρ-μενος *fitted*, ἱκ-μενος *coming*, i.e. *favourable*. In later Greek such forms are almost unknown.

B. With Thematic Vowel.

E.g. ἔ-πράθο-μεν *we sacked*, πίθε-σθε *obey*, κίεν *moved*.

Aorists of this kind are much commoner in Homer than in Attic. As a distinct formation we have to notice—

§ 4. The Reduplicated Second Aorist.

E.g. πέ-φραδε *showed, set forth*, κε-χάρο-ντο *rejoiced*, πε-πίθο-ι-μεν (Opt.) *might persuade*, τε-τύκο-ντο *made for themselves*, τε-ταγών *grasping*, ἐξ-ήπαφε *deceived*, ἦρ-αρε *made to fit*, ἄλ-αλκε *warded off*, ἦκ-αχε *vexed* &c. ἔ-ειπο-ν (also εἶπο-ν) *said* is of this kind, contracted from ἐ-έειπο-ν (ἐ-φε-επει-ον, § 54). Besides εἶπον, the only Attic example is ἦγ-αγο-ν *led*.

A peculiar Reduplication is found in ἡρύκ-ακε *checked* (Pres. ἐρύκω) and ἡνίπ-απε *rebuked* (ἐνίπῃ *rebuke*).

§ 5. The Aorists in ᾱ and καῖ.

1. The endings -ᾱ, -ᾱς &c. (instead of -ον, -ες &c) are found in ἔ-ειπα (*εἶπα*) *said*, and ἤνεκα *brought*. Cp. § 8, A, 3.

2. The four Aorists ἔ-χευα (also ἔ-χέα) *poured*, ἔ-σσευα *hurried*, ἔ-κηα *burned*, and ἤλεία-το *avoided* (Opt. ἀλέα-ι-το, Imper. ἀλέα-σθε) may belong to this head; or they may be First Aorists with loss of σ.

3. The three forms ἔ-ηκα (also ἤκα) *sent forth*, ἔ-θηκα *placed*, ἔ-δωκα *gave*, are used in the Sing. Indic., occasionally in the 3 Plur. Thus—

1 Sing. ἔ-θηκα		1 Plur. ἔ-θε-μεν
2 „ ἔ-θηκα-ς	2 Dual ἔ-θε-τον	2 „ ἔ-θε-τε
3 „ ἔ-θηκε(ν)	3 „ ἔ-θέ-την	3 „ ἔ-θε-σαν and ἔ-θηκα-ν.

It will be seen that the forms in -καῖ, as longer forms of the Stem, are used only with Light Person-Endings, § 1, 2.

§ 6. The Perfect.

1. Most Homeric Perfects are conjugated (like οἶδα) with varying Stem (§ 1, 2). Thus, εἵκα *I am like*, 3 Dual εἵκ-τον, 3 Dual Plpf. εἵκ-τηι. Part. εἵκα-ώς, Fem. εἵκ-νῖα; πέποιθα *I trust*, 1 Plur. Plpf. ἐ-πέπθ-μεν; ἄρρηε *fits*, Part. Fem. ἄρρη-νῖα; τεθελ-ώς *blooming*, Fem. τεθαλ-νῖα; πέφευγα *I have escaped*, Part. Mid. πεφυγ-μένος.

2. When the shorter Stem ends in a vowel, the longer Stem is formed either (1) as in μέμονα (μεμᾶ-), or (2) as in τέτληκα (τετλᾶ-): Thus—

μέμονα *I am eager*, Short Stem μεμᾶ- (cp. αὐτό-μᾶ-τος).

1 Sing. μέμονα		1 Plur. μέμα-μεν
2 „ μέμονα-ς	2 Dual μέμᾶ-τον	2 „ μέμα-τε
3 „ μέμονε	3 „ μέμα-τον (Plpf. *μεμά-την)	3 „ μεμά-ᾱσι (Plpf. μέμα-σαν).

Imper. 2 Sing. μέμα-θι

3 „ μεμά-τω.

Inf. *μεμά-μεναι, *μεμά-μεν.

Part. μεμα-ώς, Plur. μεμᾶ-ότες and μεμᾶ-ῶτες, Fem. μεμα-νῖα.

So γέγονα (γεγᾶ-) *I am born*, πέπονθα (πεπᾶ-) *I have suffered*.

τέτληκα *I dare*, Short Stem τετλᾶ-.

1 Sing. τέτληκα		1 Plur. τέτλᾶ-μεν
2 „ τέτληκα-ς	2 Dual *τέτλα-τον	2 „ *τέτλα-τε
3 „ τέτληκε	3 „ *τέτλα-τον (Plpf. *ἐ-τετλά-την)	3 „ *τετλᾶσι (Plpf. *ἐ-τέτλα-σαν).

Subj. *τετλήκω; Opt. τετλα-ίη-ν.

Imper. 2 Sing. τέτλα-θι. 3 Sing. τετλά-τω.

Inf. τετλά-μεναι, τετλά-μεν.

Part. τετλη-ώς, Plur. τετλη-ότες, Fem. τετλη-νῖα.

So ἔστηκα (ἐστᾶ-) *I stand*, βέβηκα (βεβᾶ-) *I stride*, τίθνηκα (τιθνᾶ-)

I am dead, πέφῡκα (πεφῡ-) *I am born*, δέιδουκα (δειδῡ- or δεδῡ-) *I fear*; also κέκλυ-θι *listen*, which stands to the 2 Aor. Imper. κλῦ-θι as τέτλα-θι to τλή-θι.

3. Sometimes the 3 Plur. is formed from the longer Stem; e. g. πεποίθᾱσι (Il. 4. 325), ἐστήκᾱσι (Il. 4. 434); also λελόγχᾱσι, πεφύκᾱσι (Od.). In one case the Sing. is formed with a short Stem, viz. δέιδια (used as well as δέιδουκα).

4. The shorter Stem is used in the Middle, except with the 3 Plur. in -ᾱται, -ᾱτο, as τετεύχ-ᾱται *are made*, Plpf. ἐ-τετεύχ-ατο.

§ 7. The Pluperfect.

The Pluperfect is formed in two different ways:—

(1) In the Dual and Plural (as in the Passive) by the Augment (which may be dropped), and the Endings of Past Tenses: ἐ-πέπιθ-μεν, ἐ-δείδι-μεν, ἐ-δείδι-σαν; ἐκ-την, ἐκ-γεγά-την, ἔστα-σαν, βέβα-σαν, &c. This form is rarely found in the Singular; ἐπ-ενήνοθε (Il. 2. 219), ἀνήνοθε (Il. 11. 266), δέιδιε (Il. 18. 34).

(2) In the Singular, by the Augment and the Suffix -εα, as ἐ-τεθήπε-εα, ἡνώγε-εα, ἦδ-εα. In the 2 and 3 Sing. -εας, -εε(ν) are contracted -ης, -ει. But οἶδα gives 3 Sing. Plpf. ἦδεη.

§ 8. The Present and Imperfect.

A. Non-Thematic Formations.

1. The Presents formed by the Suffixes -νᾱ- and -νῦ- (with Light Endings -νη- and -νῦ-) are mostly peculiar to Homer: e.g. δάμ-νη-μι *I subdue*, περ-νᾱς *selling*, κίρ-νη *mixed*; Mid. μάρ-νᾱ-ται *fight*, σκίδ-να-ται *is scattered*, πíl-να-ται *comes near*, ἄγ-νῦ-τον (Dual) *they break*, ὄρ-νυ-θι *arouse*, ἀπ-ομόργ-νυ *wiped away*, ῥηγ-νῦσι *they break*, δαί-νῦ *he feasted*, ἐέργ-νυ *he shut in*; Mid. γά-νυ-ται *is gladdened*, τά-νυ-ται *is stretched*, ἄχ-νυ-μαι *I am vexed*, ἀρ-νύ-μενος *earning*, τί-νυ-νται *they punish*, ἔννυ-το (for ἐσ-νυ-το) *he put on*, ὠτγ-νυ-ντο *were opened*, κί-νυ-ντο *were moved*, &c.

The forms in -αννυ-μι, -εννυ-μι, are post-Homeric.

2. Other Non-Thematic forms are: ἦ *he said*, ἐρᾶ-μαι *I love*, δίδη *he bound*, βιβᾱς *striding*; with unvarying vowel, ἱλη-θι *be appeased*, ἀή-μεναι *to blow* (Dual ἀή-τον, Mid. ἀή-το, ἀή-μενος), κειχῆ-την (Dual) *they caught* (Inf. κειχῆ-μεναι, Part. κειχῆ-μενος).

Some forms of Verbs in -αω, -εω, -οω belong to this Non-Thematic group: συλή-την *despoiled*, φορή-μεναι (also φορῆναι) *to carry*, φιλή-μεναι *to love*, βιω-ναι *to live*, and a few others.

3. Two Verbs form an Impf. in -ᾱ:—

εἰμί (ἐσ-) *I am*, Impf. ἦα and ἔα, 3 Sing. ἦεν (also ἦν, ἔην, ἦην).

εἶμι (ι-) *I go*, Impf. ἦ-ια, 3 Sing. ἦ-ιεν, ἦῖεν, also (without the augment) ἦεν.

B. Thematic formation.

1. Presents in -ιω, -αιω, -ειω, -υιω, are much commoner in Homer than in later Greek; thus we have—

In -ιω, *τίω* I honour, *ἴδιω-ν* I sweated, *μήνιε* be angry, *μάστιε* whip, *κονίο-ντες* raising dust.

In -αιω, *ἀγαίο-μαι* I am amazed, *δαΐε* kindled, *δαΐε-το* divided, *κέραιε* mix, *μαΐε-σθαι* to feel (one's way, &c.), *γαίων* rejoicing, *λιλαΐε-αι* dost desire.

In -ειω, *τελείω* I bring to pass, *ὀκνέω* I shrink, *νικεΐη-σι* shall quarrel, *ἀκνέω-μενοι* being healed, *μαχεΐω-μενοι* fighting, *οἶνοβαρείων* drunken; also (from Roots in ὕ) *πνέω* I breathe, *θείω* I run, *πλείω* I sail, *χέω* I pour, *κλείω* I celebrate.

In -υιω, *ὀπνίω* I have to wife.

When the diphthong comes before a vowel there is a tendency to drop the *ι*: thus we have *τέλειω-ν* as well as *τέλειω-ν*: *ἀγία-σθε* (for *ἀγία-σθε*) from *ἀγαιο-μαι*; *κερά-σθε* from *κεραίων*. Similarly *ι* before a vowel is shortened: e.g. *τίω*, sometimes *τίω*.

2. The name Assimilation has been given to a process found in the Verbs in -αω. Instead of contraction, one of the vowels is assimilated to the other; and this assimilation follows the rule of contraction, that *α* prevails over a following *ε* or *η*, but is changed by *ο* or *ω*; e.g. *ὀράω* becomes *ὀρώω*, but *ὀράεις* becomes *ὀράας*.

The *α* (which is long in *πεινάων* *hungering*, *διψῶων* *thirsting*, *ἀναιμάει* *rages through*.) sometimes becomes *ω*, as *μενοινῶω* I am eager, *μνώω-ντο* they bethought themselves, *ἡβῶω-ντες* vigorous.

When the first vowel is short, the second is usually lengthened, as *ὀρώω-ντες*, *ὀρώω-τε*, *ὀράας* (not *ὀράαας*). In one or two cases both vowels are long, as *δρώωσι* (for *δράουσι*), *ἡβῶωσα*.

The Verbs in -αω in Homer are nearly always either assimilated or contracted; e.g. *ὀρώω* or *ὀρῶω*, not *ὀράω*.

3. A few traces remain of a group of Verbs in -ωω: *ζῶει* he lives, *ἰδρώω-ντας* sweating, *ὕπνώω-ντας* sleeping. Verbs in -αω sometimes lengthen the second vowel, as *δηῶω-ντο*, *δηῶω-ντες*, *δηῶω-εν* (like *ὀρώω-ντες*, *ὀρώω-εν* &c.).

§ 9. The First Aorist.

1. When the vowel before the -σῶ is short, the *σ* is often doubled; *φράσσα-το* and *φράσα-το*, *ἐκόμεσσα* and *κόμωσεν*, *ἐρύσσα* and *ἐρύσαι* &c.

This *σσ* arises, in some cases at least, from assimilation of a dental in the Stem; e.g. *φράσσα-το* is for **φραδ-σα-το*.

2. A few Stems in *λ* and *ρ* form Aorists in -λσα, -ρσα, viz. *ᾤρ-σα* I roused, *ἔλ-σα-ν* they pressed, *κέλ-σαι* to run aground, *ὄρ-σας* having fitted, *ἔκρ-σα* I shore (Att. *ἐκείρα*), *κέρ-σας* meeting, *φέρ-σας* (Sbj.) I will win.

On the Aorists formed by -ᾶ alone see § 5.

3. Some Aorists are formed with the Thematic Vowel in place of *ä*, as *ἔξο-ν came*, *ἔ-βήσε-το stepped*, *ἔ-δύσε-το sank down*, *ἀξέ-μεναι to bring*, and the Imperatives *λέξε-ο lie down*, *ῥσε-ο arise*, perhaps *οἶσε-τε bring*.

§ 10. Iterative Tenses.

The Suffix *-σκ-* or *-ισκ-* (with Thematic Vowel) is used to form ordinary Presents, as *φά-σκω*, *βά-σκε*, *ἀπαφ-ίσκω*, and also to form the Iterative or Frequentative Tenses. It is attached to the Stem of the Present or Aorist: thus we have—

From the Present, *ἔσκε* (for *ἔσ-σκε*) *used to be*, *ἔχε-σκε* *used to hold*, *καλέ-εσκε*, *ῶθε-σκε*, *ρίπτα-σκε*, &c. Note that Verbs in *-εω* form either *-εεσκε* or *-εσκε*, according to metrical convenience.

From the Aorist, *εἶπε-σκε* *used to say*, *ἐρητύσα-σκε* *used to check*, *ῶσα-σκε*, *δασά-σκε-το*, &c.

§ 11. Reduplication and Augment.

1. Many seeming irregularities are due to loss of consonants: e. g. *ἐ-ελ-μένος cooped in* (for *φε-φελ-μένος*), *εἶδον* (for *ἔ-φιδον*), *εἶχον* (for *ἔ-σεχον*), *ἔηκα I sent* (for *ἔ-γηκα*), 1 Plur. *εἶμεν* (for *ἔ-γε-μεν*). On *φ* see § 54.

2. Verbs beginning with the Liquids and *σ* offer varieties of which one or two examples may be noticed.

Reduplication:—*ἔμμορε* *has as his share*, *εἶμαρ-ται* *is given as share* (perhaps for *σέ-σμορε*, *σέ-σμαρ-ται*); *ἔσσυ-ται* *is eager*, Part. *ἔσσυ-μένος*; *ῥερυπώμενα* (instead of *ῥρ-*) *befouled*.

Augment:—*ἔρεξα I did*, as well as *ἔρρεξα* (for *ἔ-φρεξα*); *ἐλλίσσετο entreated* (never *ἐ-λίσσετο*); *ἔλλαβε took*; *ἐννεον swam* (stem perhaps originally *σν-*); *ἔσσενα urged on*.

3. The Augment is *η* in *ἦ-γα I went*, and perhaps in one or two other cases.

4. Initial *ἐ* is often lost before another vowel; thus *ἐννεμι I put on* (Stem *φεισ-*), Pf. Mid. *εἶμαι*, *ἔσ-σαι*, Plpf. *ἔσ-σο*, *ἔσ-το*, Part. *εἰμένος*. Except in this way the Reduplication is hardly ever lost: cp. § 51, 7.

5. **Loss of the Augment** is common in Homer.

In the Impf. and the Aorists the forms without the Augment are nearly as numerous as those which retain it. In the Plpf. it is more commonly wanting.

The Augment is never found with the Iterative Tenses, § 10.

§ 12. The Future.

1. Liquid Verbs (i.e. Verbs of which the Stem ends in *λ*, *ρ*, *μ*, *ν*) form the Future in *-εω*, as *μεν-έω I will remain*; so *βαλ-έω*, *ἀγγελ-έω*, *ἱρ-έω*,

κερ-έω, κτάν-έω, ὀτρύν-έω, &c. Contraction occasionally takes place, as βαλ-ῶ, ὀρ-εῖ-ται *will be roused*, καμ-εῖ-ται *will be weary*.

2. Some Stems in ρ form -ρσω, as δια-φθέρ-σει *will destroy*, ὕρ-σουσα (Il. 21. 335), θερ-σό-μενος (Od. 19. 507).

3. The Stems which take σσ in the First Aorist sometimes form the Future in the same way; thus we have ἔσσομαι and ἔσομαι *I shall be*, φράσσο-μαι and φράσο-μαι *I shall consider*, χάσσο-νται *they will yield*, δάσο-νται *they will divide*.

More commonly, especially in dissyllabic stems, the Future is formed without σ. Thus we have: 1 Aor. τελέσαι *to finish*, Fut. τελέ-ω; ὤλεσα *I destroyed*, Fut. ὀλέ-ε-σθε, contr. ὀλεῖ-ται; ἐ-τάνυσσε *stretched*, Fut. τανύ-ω; ὤμοσα *I swore*, Fut. ὀμοῦμαι; ἔρυσσα *I drew*, Fut. ἐρύ-ω, ἐρύ-ε-σθαι, ἐκόμισσα *I brought*, Fut. κομιῶ (and so ἀεικίῶ, κτεριοῦσι, ἀγλαΐεσθαι, from Verbs in -ιζω); ἐδάμασσα *I subdued*, Fut. δαμόω (for δαμά-ω by Assimilation, § 8, B, 2), δαμῇ; ἀντιάσας *meeting*, Fut. ἀντιῶ, Inf. ἀντιάαν; ἤλασα *I drove*, Fut. ἐλόω, Inf. ἐλῆαν; κρεμάσας *hanging*, Fut. κρεμόω; ἐπέρασσα *I sold*, Fut. περάαν.

4. A Future in -σεω (-σεο-μαι) appears in ἐσ-σεῖ-ται *will be* (Il. 2. 393, 13. 317); and πεσέο-νται *will fall*.

5. One or two Futures seem to be formed from the stem of the Reduplicated Second Aorist: κεχαρή-σε-ται *will be gladdened* (κεχάρο-ντο), κεκαδη-σό-μεθα *we will give way* (κεκάδο-ντο), πεφιδή-σε-ται *will spare* (πεφιδέ-σθαι).

6. Of the Second Future Passive there are two examples (at most), viz. μιγή-σε-σθαι (Il. 10. 365), and παή-σεται (Od. 3. 187 &c.). The First Future Passive is unknown in Homer.

§ 13. The Subjunctive.

A. Tenses which do not take the Thematic Vowel in the Indicative form the Subj. by inserting the Thematic Vowel: e.g. ἵ-μεν *we go*, Subj. ἵ-ο-μεν *let us go*; φη-σί *he says*, Subj. φῆ-η; ἕ-στη-τε *ye stood*, Subj. στή-ε-τε; ἔ-φθι-το *perished*, Subj. φθί-ε-ται; ἔ-πλάσσω-μεν *we brought near*, Subj. πελάσσο-μεν; ἔ-πίπθω-μεν *we trusted*, Subj. πιπῶθ-ο-μεν.

But the forms of the Sing. and 3 Plur. Active, and those of the 2 and 3 Dual and Plur. Middle take η or ω, as in Attic. Hence the paradigm is—

Second Aorist Subj. of ἵ-στη-μι *I set*.

1 Sing. στή-ω

1 Plur. στή-ο-μεν

2 „ στή-ης

2 Dual στή-ε-τον

2 „ στή-ε-τε

3 „ στή-η

3 „ στή-ε-τον

3 „ στή-ωσι.

The 1 Plur. is also στέω-μεν (so φθέω-μεν &c.), by 'Metathesis of Quantity' (§ 51. 4). Contraction occurs in ἑτάω-μεν (ἐ-τίω-μεν), and a few other cases.

First Aorist Subj. of τίω *I honour.*

	Act.	Mid.		Act.	Mid.
1 Sing.	τίσ-ω	τίσ-ο-μαι			
2 „	τίσ-ης	τίσ-ε-αι	2 Dual	τίσ-ε-τον	τίσ-η-σθον
3 „	τίσ-η	τίσ-ε-ται	3 „	τίσ-ε-τον	τίσ-η-σθον
	1 Plur.	τίσ-ο-μεν	Mid.	τίσ-ό-μεθα	
	2 „	τίσ-ε-τε		τίσ-η-σθε	
	3 „	τίσ-ωσι		τίσ-ω-νται.	

When the Stem varies the longer form is generally used in the Subj., as φή-η, βή-ομεν, Pf. πεποίη-ομεν, ἐστήκη-η, πεφύκ-η. But the three Aorists that form the Sing. Ind. in -κα (§ 5, 3) form the Subj. with a long vowel only (without κ), as (ἀν-)ή-η, θή-ης, Plur. δώ-ομεν, δώ-ωσι.

Verbs conjugated like τίθημι (Stems in ε) form the 1 Sing. in -ειω, Plur. -ειομεν: as θεί-ω, θεί-ομεν; so κιχεί-ω (Ind. ἐ-κίχη-ν), τραπέει-ομεν (Ind. ἐ-τράπη-ν). But see Curt. Verb. II. 60-63.

εἰμί (Stem ἐσ-) forms ἔω (for ἔσ-ω), 3 Sing. ἔησι and ἔη.

B. Thematic Tenses form the Subj. by lengthening the Thematic Vowel. The 2 Sing. Mid. has -ηαι, rarely shortened to -εαι (μίση-εαι, Il. 2. 232). The forms in -μι, -σθα, -σι(ν) are noticed in § 2.

§ 14. The Optative.

1. Tenses which do not take a Thematic Vowel usually form the Optative by inserting -ιη before Light Endings, -ι before Heavy Endings: e.g. φαίη-ν (φα-ίη-ν) *I would say*, 1 Plur. φα-ί-μεν; θε-ίη-ν *I would place*, 2 Plur. ἐπι-θε-ί-τε; τεθνα-ίη-ς *mayest thou die*.

2. The Aorist in -σᾶ forms the Optative in two ways—

(1) In -σειᾶ, used for the 2 and 3 Sing. and the 3 Plur. Active.

(2) In -σαι-μι, used for the 1 Sing. and 2 Plur. Active, and for all Middle forms.

3. εἰμί forms εἴη-ν (for ἐσ-ιη-ν); also ἔοι-ς, ἔοι (Il. 9. 142, 284).

εἶ-μι forms ἴοι (Il. 14. 21) and ἰε-ίη (Il. 19. 209).

§ 15. The Infinitive.

A. Non-Thematic Tenses form the Infinitive with the Endings -μεναι (also -μεν) and -έναι or -ναι.

Of these -μεναι is the most usual: -μεν is only found after short vowels, as ἵ-μεν *to go*, τεθνά-μεν *to die*; the accent is the same as in the corresponding forms in -μεναι.

The Ending -έναι occurs in ἰ-έναι *to go*; also, with loss of ε by contraction, in στῆ-ναι, θεῖ-ναι, δοῦ-ναι, βιῶ-ναι, ἀή-ναι, φορῆ-ναι, &c.

The Attic Infinitives in -ναι with a preceding short vowel, such as ἰστά-ναι, τιθέ-ναι, and the corresponding Perfect Infinitives in -έναι, are unknown in Homer.

B. Thematic Tenses form the Infinitive in *-έ-μεναι* (*-έ-μεν*) and *-ειν* : *εἰπέ-μεναι*, *εἰπέ-μεν*, *βάλλ-ειν*. The Second Aorist forms *-έ-ειν*, contracted *-εῖν*, as *ίδέ-ειν*, *βαλέ-ειν* and *βαλεῖν*.

DECLENSION.

§ 16. The Vocative.

Note the *ā* in *νύμφῃ*, and in some words only used in the Vocative, *πάππα*, *ἄττα*, *τέττα*, *μαῖα*—Homeric forms of address.

Also, *Αἴαν* (*Ajax*!), *Κάλχαν*, and *ἄνα lord*! (in prayers.)

§ 17. The Nominative.

Some Nouns of the first Decl. have *-ā* for *-ης*, viz. *ἱππóta* *hor.eman*, *ἡπύτα* *loud-calling*, *ἱππηλάτα* *driver of horses*, *αἰχμητά* *spearman*, *νεφέλη-γερέτα*, *μητίετα*, *εὐρύοπα*, *ἀκάκητα*, *κvanoχαῖτα*, and one Proper Name, *Θυέστα*. Except *Θυέστα*, these words are titular epithets: *ἱππóta* *Πηλεὺς*, *μητίετα* *Ζεὺς* &c.

§ 18. The Accusative.

1. Nouns in *-ις*, Gen. *-ίδ-ος* (Stem *-ιδ-*), sometimes form the Acc. Sing. in *-ιν* as well as *-ίδα*; as *Κύπρ-ιδα* and *Κύπρ-ιν*, *ἔρ-ιδα* and *ἔρ-ιν*, always *Ἴριν*, *Θέτιν*, *Θούριν*. Note that no oxytones form the Acc. in *-ιν*.

2. Nouns in *-ις* and *-υς* (Stem *-ι-*, *-υ-*) with an Acc. Sing. in *-ν* often form the Acc. Plur. in *-ῖς*, *-ῦς* (for *-ανς*, *-υνς*); *πόλις* as well as *πόλι-ας* and *πόλη-ας*, *αἶς*, *ἀκοίτις*, *σὺς*, *ἰχθὺς*, *ὄφρῦς*, *κέας* (as well as *σύ-ας* &c.) and *βοῦς* as well as *βό-ας*.

3. But Nouns in *-υς*, Gen. *-εος*, and Nouns in *-ευς*, *-ηυς* have only *-εας* and *-ηας* in Homer. For the Personal Pronouns see § 23.

§ 19. The Genitive.

1. Nouns in *-ις*, *-υς* (Stems in *-ι-*, *-υ-*) form the Genitive either in *-ι-ος*, *-υ-ος*, or in *-ε-ος*, sometimes *-η-ος*, as *πόλι-ς*, Gen. *πόλι-ος* and *πόλη-ος*; *πολύ-ς*, Gen. *πολέ-ος*.

2. Nouns in *-ευ-ς* form *-η-ος* and *-ε-ος*, as *βασιλεύ-ς*, *βασιλῆ-ος*; *Τυφός*, *Τυφός-ος*; so those in *-ηυ*, as *νηῦ-ς*, *νηός* and (less commonly) *νεός*.

3. Nouns in *-ο-ς* (Stems in *-ο-*) form the Gen. in *-οιο*, *-ου*; probably also in *-οο*, since we should read *Ἰφίτωο* (Il. 2. 518), *Ἰλίοο* (Il. 15. 66, 21. 104), *δμοίοο* (Il. 9. 440 &c.), *ἀγρίοο* (Il. 22. 313), *ῶο* (for *ῶν*, Il. 2. 325, Od. 1. 70) &c. Cp. the Gen. of Pronouns in *-αιο*, *-εο*, *-ου* (Stem in *-αι*).

4. Masc. Stems in *-α* form *-ᾶο*, less commonly *-εω*, or (after another vowel) *-ω*, as *Βορέ-ω*, *Ἑρμεί-ω*, *ἔνμμελί-ω*.

5. Similarly stems in *α* form the Gen. Plur. in -άων, -έων, and (after a vowel) -ῶν, as κλισι-ῶν, Σκαιῶν.

§ 20. The Dative.

1. The Dat. Sing. generally follows the Gen., as βασιλεύ-*s*, βασιλῆ-*ῖ*; νηῦ-*s*, νη-*ῖ*, Τυδεύ-*s*, Τυδέ-*ῖ*; πόλι-*s* forms πόλῃ, πτόλε-*ῖ*, and πόλῃ-*ῖ*.

2. Nouns in -*us*, Gen. -*u-os*, form the Dat. in -*ui*, as πληθυνῖ, νέκνui. In later Greek this diphthong can only occur before a vowel.

3. Stems in -*o* sometimes form a 'Locative' in -*oi* (as well as the Dat. in -*ω*), as οἴκοι *at home*; cp. χάμα-*ι*.

4. Of the Dat. Plur. there are two main varieties, viz. in -*σι(v)* and -*εσσι(v)*, both often used for the same word, as βου-σί and βύ-εσσι, ἀνδρά-σι and ἀνδρ-εσσι, μνηστῆρ-σι and μνηστῆρ-εσσι, ποσσί or ποσί (for ποδ-σί) and πόδ-εσσι. Note that all forms in -*εσσι* are proparoxytone.

5. Stems in -*es*, -*ās* generally form three varieties: thus we have ἐπέ-εσσι, ἔπεσ-σι, ἔπεσι; δεπά-εσσι, δέπασ-σι, δέπασι—the third being a subordinate variety of the second.

6. Stems in -*o* form -*οισι(v)*, and Stems in -*a* form ῃσι(v). These become -*οις* and -*ῃς*, but chiefly before a vowel, where the loss of *ι* may be due to elision: e.g. σοῖς ἐτάροισι.

7. The Gen. and Dat. Dual ends in -*οῖν*, as ποδ-οῖν, ἵππ-οῖν.

§ 21. Forms in *φι(v)*.

The Homeric dialect has also certain Cases formed by suffixing -*φι(v)* to the Stem, as ζυγύ-φι, βίη-φι, ὄρεσ-φι, στήθεσ-φι, ναῦ-φιν, κοτυληδον-ό-φιν, &c. The use of these forms is explained in § 40.

§ 22. Irregular Declension of Nouns.

1. The *ā* of the First Declension is retained in θεά *a goddess*, Gen. θεᾶς. Acc. θεάν, Dat. Plur. θεαῖς. Similarly *ā* is retained in a few Proper Names: Nom. Ἑρμείας, Αἰνείας, Πέα, Ναυσικάα; Gen. Φειᾶς, Πειᾶς.

2. Heteroclite forms are those which are declined from different Stems: e.g. ἐρίηρο-*s* (Second Declension), Plur. ἐρίηρ-*es*, ἐρίηρ-*as*; δίπτυχο-*s*, Acc. δίπτυχ-*a*; ἀλκή, Dat. ἀλκ-*ί* (only in the phrase ἀλκὴ πεποιθώς); ὑσμίνη, Dat. ὑσμίν-*ι*; ἰωκή, Acc. ἰῶκ-*a*; Αἶδη-*s*, Gen. Αἶδα-*o* and Αἶδ-*os*, Dat. Αἶδ-*ι*. So we have forms of φύλακο-*s* and φύλαξ, μάρτυρο-*s* and μάρτυς, δάκρυο-*n* and δάκρυ, πολλός-*s* and πολύ-*s*. Note also Ἄρης, Gen. Ἄρη-*os* and Ἄρε-*os*, Voc. Ἄρες, Acc. Ἄρηα and Ἄρη-*ν*.

In the Cases of *viós son*, we have three Stems—

vió-: Nom. *vió-s*, Voc. *vié* (*vióū*, *viῶ*, are very rare).

vi-: *vi-os*, *vi-ī*, *vi-a*, Plur. *vi-ēs*, *vi-āsi*, *vi-as*, Dual *vi-ē*.

viēu-: *vié-os*, *vié-ī*, *vié-a*, Plur. *vié-ēs*, *vié-as*.

It is especially common to find Neuter Stems with alternative forms in -ατ, as in Attic γόνυ, δέρυ, ὕδωρ, &c. So in Homer, πρόσωπο-ν, Plur. προσώπατ-α; δεσμός-s, δέσματα-α; πείραρ, πείρατ-α; ἡμαρ, ἡματ-α &c. Also κάρη, Gen. καρήατ-ος, κάρητ-ος, κράατ-ος, and κρατ-ός.

§ 23. Declension of Pronouns.

1. The forms of the **Personal Pronouns** in use are:—

	1st Person.	2nd Person.	3rd Person.
Sing. Nom.	ἐγών, ἐγώ	σύνη, σύ	—
Acc.	ἐμέ, με	σέ	ἐέ, ἐ; μιν
Gen.	ἐμεῖο, ἐμέο, ἐμεῦ, μεν ἐμέ-θεν	σεῖο, σέυ, σεῦ σέ-θεν; τεοῖο	εἶο, ἔο, εὔ ἔθεν
Dat.	ἐμοί, μοι	σοί, τοι; τεῖν	ἐοί, οἷ
Plur. Nom.	ἡμεῖς	ὑμεῖς	
Acc.	ἄμμε, ἡμέ-as	ὑμμε, ὑμέ-as	σφε, σφέ-as, σφᾶs
Gen.	ἡμεῖων, ἡμέων	ὑμείων, ὑμέων	σφείων, σφέων, σφῶν
Dat.	ἄμμι(ν), ἡμῖν	ὑμμι(ν), ὑμῖν	σφί-σι(ν), σφι(ν)
Dual Nom.	} νῶϊ, νῶ	σφῶϊ, σφῶ	Acc. σφωέ
Acc.			
Gen.			
Dat.			Dat. σφῶϊν.

Note especially the Gen. in -θεν (properly an Ablative), and the Acc. Plur. ἄμμε, ὑμμε, σφέ, like the Acc. Sing. in being without Case-Ending.

2. The Pronoun τίς is declined from two stems, τι- and τιν-. The forms in use, with those of the compound Rel. ὅσ-τις (for which Homer has also ὅ-τις, formed like ὅ-πας &c.) are as follows:—

Sing. Nom.	τί-s; Neut. τί	ὅσ-τις, ὅτις; ἥτις; ὅτι, ὅττι
Acc.	τιν-ά (encl.); Neut. τί	ὄντινα, ὅτινα; ἥντινα; ὅτι, ὅττι
Gen.	τέο, τεῦ	ὅττεο, ὅττεν, ὅτεν
Dat.	τέφ, τφ (encl.)	ὅτεφ, ὅτφ
Plur. Nom.	τίν-es	οἷτινες; ἄσσα (for ἄ-τι-α)
Acc.	τιν-άς (encl.)	οὔστινας, ὅτινας; ἄστινας; ἄσσα
Gen.	τέων	ὅτεων
Dat.	—	ὀτέοισι.

Homer also uses ὅς τε, which may be regarded as ὅσ-τις with the second stem undeclined.

3. In the Art. we find Nom. Plur. τοί, ταί, as well as οἱ, αἱ.

4. The second part of the Demonstrative ὅδε is sometimes declined, viz. in the Dat. Plur. τοῖσ-δεσσιν or τοῖσ-δεσιν.

§ 24. Adverbial Endings.

The chief Suffixes used to form Adverbs in Homer are as follows :—

-θι, expresses the *place where* : as τό-θι, ὄ-θι, πό-θι (= Attic ποῦ), κεί-θι (= Attic ἐκεῖ), αὐτό-θι (= Attic αὐτοῦ), ἔκτο-θι, ἔνδο-θι, ἀπόπρο-θι, ἐγγύ-θι, ὑψό-θι, νειό-θι, ἐτέρω-θι, οἴκο-θι, ἡῶ-θι, οὐρανó-θι, κηρύ-θι, Ἰλιό-θι, Κορινθó-θι.

-θεν, *place whence*, used with nearly the same Stems as **-θι** ; as ὄ-θεν, πό-θεν, κεί-θεν, ἐτέρω-θεν, ἡῶ-θεν, &c. It is often used after ἐξ and ἀπό, as ἐκ Διό-θεν, ἀπ' οὐρανó-θεν. There is also a Suffix **-θε(ν)** ; πρόσ-θε(ν) *in front*, ὕπισ-θε, ὕπι-θεν *behind*, ὕπερ-θε(ν), ἔνερ-θε(ν), πάροι-θε(ν).

-σε, *place whither*, as πό-σε, κεί-σε, ἐτέρω-σε, ὁμό-σε, πάντο-σε.

-τος, *place*, ἔν-τος, ἔκ-τος.

-χι, in ἥ-χι *where* (lit. *which way*, like Lat. *quâ*).

-χα, -χθα, with Numerals ; δί-χα *two ways*, τρί-χα, πέντα-χα, and τρι-χθά, τετρα-χθά.

-δε, *place whither*, suffixed to the Acc., as οἰκόν-δε, πόλεμόνδε, ἄλαδε &c.

-dis, *direction or manner* ; χάμα-dis *to the ground*, ἄμυ-dis *together*, ἄλλυ-dis.

-δον, -δην, -δᾶ, *manner* ; ἀποστα-δόν *aloof*, ἱλα-δόν *in crowds*, βοτρυ-δόν *in clusters*, πυργη-δόν *in column* ; βά-δην, κρύβ-δην, κλή-δην, ἐπιγράβ-δην, ὑποβλή-δην, ἐπιστροφά-δην ; μίγ-δα, κρύβ-δα, ἀμφα-δᾶ, αὐτοσχε-δᾶ.

-ᾶ, *manner* ; ἄρ-α (lit. *fittingly*). ἄμ-α, μάλ-α, θάμ-α *thickly*, τάχ-α, σάφ-α, κάρτ-α, ρέϊ-α, ὦκ-α, ἥκ-α, αἰψ-α, λίγ-α, σίγ-α, ρίμφ-α, πνκ-α, κρύψ-α.

-η, *way, direction* ; πάντ-η *every way*.

-ει, -ι, *time, manner* ; αὐτο-νυχ-εῖ *that very night*, τρι-στοιχ-ί *in three rows*, ἀναιμωτ-ι *bloodlessly*, ἀμογητ-ι *without effort*.

-ου, *place*, ποῦ, ὁμ-οῦ, ἀγχ-οῦ, τηλ-οῦ, ὑψοῦ, αὐτ-οῦ, in meaning like the Adverbs in **-όθι**, which are more common in Homer.

-ως, *manner* ; a Suffix of which there are comparatively few examples in Homer : ὦς, τῶς, πῶς, ὁμῶς, φίλως, αἰνῶς, κακῶς and a few others from Stems in **-ο**. From other Stems, ἀφραδέ-ως, περιφραδέ-ως, προφρονέως.

-ω, chiefly from Prepositions ; εἰς-ω *towards*, ἐξ-ω *outwards*, πρόσσω *forwards*, ὀπίσσω *backwards*, προτέρ-ω *farther on*, ἐκαστέρ-ω, ἐκαστάτ-ω *farther, farthest*, ἀσσοτέρ-ω *nearer* ; ὦ-δε, οὔτ-ω are exceptional.

Many Adjectives are used adverbially in the Acc. Neut. : see § 37, 1.

Variations in the endings of Adverbs to be noted :—

1. Moveable final **-ς** ; ἀμφίς and ἀμφί, μέχρις and μέχρι, μεσσηγύς and μεσσηγύ, ἰθὺς and ἰθύ, πολλάκις and πολλάκι, &c.

2. Prepositions : παραί, κατάι, ὑπαί (perhaps locatives, like χάμαι) ; προτί and ποτί (fuller forms of πρόσ) ; ἐνί (ἐν). Cp. αἰεῖ and αἰέν.

3. Δροσπε occurs in ἀνά (ἀν δέ, ἄμ πεδίον, &c.), κατά (καθ δέ, κατ πεδίον, κάββαλε, &c.), and παρά ; also in the Particle ἄρα.

MEANINGS OF THE TENSES.

The meanings of the chief Tenses may be shortly summed up as follows:—

The **Aorist** is used of a **single** action or event (or of any series of events regarded as a single fact).

The **Perfect** is used of a **state** of things.

The **Present** is used of progressive or repeated action—an event or series of events regarded as a **process**.

These meanings have nothing to do with the distinctions of past, present, and future Time. The notion of past Time is given by the Augment; accordingly it is only found in the augmented forms of the Indicative, in which it is combined with the general meaning of the Tense. Thus the Pluperfect (Pl. with Augm.) denotes a past **state**, the Imperfect (Pres. with Augm.) a **process** going on in the past. The Aorist is peculiar in having no Indicative form for present time: but the general meaning above assigned to it appears sufficiently in the other Moods—most clearly, perhaps, in the Imperative and Infinitive.

§ 25. The Aorist.

It is only necessary to mention uses of the Aorist in which it does not answer to the English Past Tense.

1. The **Aorist** is used of an action **just completed**, where we should use the Perfect with 'have'; as Il. i. 362 τί κλαίεις; τί δέ σε φρένας ἵκετο πένθος; *why dost thou weep (Pres.), and what sorrow has touched thy heart?* 2. 114 νῦν δὲ κακὴν ἀπάτην βουλεύσαιο *now he has resolved on a wicked deceit*: 22. 393 ἡράμεθα μέγα κῆδος, ἐπέφρομεν Ἑκτορα δῖον *we have gained great glory, we have slain Hector*.

In a context relating to past time this Aorist is equivalent to the English Pluperfect, as αὐτὰρ ἐπεὶ ῥ' αἶσαντο *when they had made their prayer*: 2. 642 αὐδ' ἄρ' ἐρ' αὐτὸς ἔην, θάνα δὲ χαρδὴς Μελιάγχος *nor was he himself still living, and Meleager had died*.

2. The Aorist is used (as well as the Pres.) when no particular time is thought of, where we can only use the Present. Thus it is found—

(a) in general sayings; as Il. i. 218 ὅς πε θεοὶ ἐπιπύεσσιν αἰεὶ ῥ' ἔκλυον αὐτῶν *who so obey the gods, have surely they hear*. This is the 'Gnomic Aorist,' or Aor. of maxims.

(b) in Comparisons, as Il. 3. 23 ἥσσέ λωεν ἐχάρη *as a lion rejoices*.

§ 26. The Perfect.

1. The **Perfect** in Homer ought to be translated, if possible, by a Present Tense;—such instances as ἕστηκα *I stand*, γέγηθα *I rejoice*, μέμνη-
 D

μαι *I remember*, are not exceptional, but the contrary. Accordingly—to take a few examples from the first book of the *Iliad*—

ἔμμορε is not ‘has divided’, but *has for his share*;

εἰρύαται is not ‘have saved,’ but *keep safe*;

προ-βέβουλα is not ‘I have wished rather,’ but *I prefer*; and so generally.

2. Note the number of Homeric Perfects, expressing states of mind or body, temper, attitude, &c.: κέκμηκα *I am weary*, ἔρριγε *shudders*, τέτηκα *I waste away*, ὄρωρε is *astir*, ἔολπα *I hope*, μέμονα *I am eager*, τέθηπα *I am in amazement*, σέσηπε is *rotten*, δεδεγμένος *I am in waiting*, πεποτήγεται *are on the wing*, δέδορκε is *gazing*, ἔσσυμαι *I am in hot haste*, δεδάκρυσαι *art in tears*, τέτληκας *thou hast the heart*, πεφυζότες *in flight*.

3. Verbs expressing sustained sounds, especially the cries of animals, are usually in the Perfect: e. g. βέβρυχε *roars*, γέγωνε *shouts aloud*; κεκληγώς, μεμηκώς, τετριγώς, λεληκώς, ἀμφ-ιαχυῖα.

§ 27. The Present and Imperfect.

The Imperfect is used of an action the time of which is fixed by reference to some other event, as in Il. 1. 424. χθιζὺς ἔβη κατὰ δαῖτα, θεοὶ δ' ἅμα πάντες ἔποντο (=the gods all following). So in v. 495 Θέτις δ' οὐ λήθετ' ἐφετμέων *Thetis meanwhile did not forget*: 2. 85 οἱ δ' ἐπανέστησαν πείθοντό τε *they rose up in obedience to, &c.*

Homer constantly uses the Imperfect in this way where the later language would use a Participle, or a subordinate clause; e. g.

Il. 2. 277 ἀψ δ' Ἀχιλλῆϊ δίδου λάθε δ' Ἑκτορα (—διδούσα ἔλαθε).

1. 15. 372 εἴ ποτέ τίς τοι . . . εὔχετο νοστήσῃ, σὺ δ' ὑπέσχεο = ‘if, when any one prayed to thee, thou didst promise.’

§ 28. Transitive and Intransitive Tenses.

1. The Present is often Transitive in meaning, when the Second Aorist and Perfect are Intransitive, as in ἵστημι, φύω, &c. Homeric instances of this are—

ἐλπω *I encourage*, Pf. ἔολπα *I am in hope*.

τεύχω *I make*, Pf. τέτευχε is *made, subsists*.

ὀρνυμι *I rouse*, Pf. ὄρωρεν is *astir*.

So several Verbs are Middle in the Present, and Active in the Second Aorist and Perfect; βούλομαι, βέβουλα: δέρομαι, ἔδρακον, δέδορκα: ἔρχομαι, ἦλυθον, ἐλήλυθα, &c.

2. The Reduplicated Aorist is nearly always Transitive or Causative: ἐκ-λέλαθον *made to forget* (Il. 2. 600), ἦραρε *filled*, ἦκαχε *veined*, πέφραδε *showed, set forth*, δέδαεν *taught*, πεπιθεῖν *to persuade*. Sometimes it is intensive, as ἐκέκλετο *shouted*, τεταγών *seizing*, λελαβέσθαι *to seize hold of*.

3. The First Aorist is usually Transitive: ἔβησα, ἔστησα. ἄλεσα, ἔρσα. Hence the Middle in εἶσατο *he made himself like*, ἐείσατο *he went*, &c.

MEANINGS OF THE MOODS.

§ 29. The Subjunctive in Principal Clauses.

The Subj. in independent or Principal Clauses expresses either (1) what the speaker wills or purposes, or (2) what he insists upon as sure to happen.

1. Simple will is expressed by the 1 Sing., as ἀλλ' ἄγε . . ἄρῃα τεύχεα δέω *come, I will put on my armour*: (εἰ δέ κε μὴ δώσω) ἐγὼ δέ κεν αὐτὸς ἔλωμαι (*if he do not give her*) *I will take her myself*. This Subj. stands to the Fut. Indic. nearly as the English *I will to I shall*.

2. In the 1 Plur. the Subj. acquires a 'Hortatory,' and quasi-Imperative force, as in Attic.

3. With an interrogative tone it becomes 'Deliberative.'—'Shall I,' or 'shall we,' do so and so?—and this is also an Attic use.

4. In the Second and Third Person the Subj. generally takes the second meaning, that of insistence or confident expectation, especially as to events in which the speaker has a share or interest; thus answering to the English *thou shalt, he shall*, &c.; as Il. 1. 205 τὰχ' ἂν ποτε θυμὸν δόλῃσσι *quickly shall he lose his life* (a threat of what the speaker will do). So in the phrase καὶ ποτέ τις εἴησι μεν *shall one day say*, used in sanguine anticipations.

5. With μή the Subj. expresses either Prohibition (as in Attic) or Fear, warning, &c., as Il. 2. 197 μή τι χολωσάμενος ἔξῃ κακὸν *I will not have him work a mischief* (= *I fear he may*).

6. With οὐ the Subj. has the emphatic Future meaning, as Il. 1. 262 οὐ γάρ πω τοίους ἶδον ἀνδράς οὐδὲ ἴδωμαι *I never saw, and never may see, such men*.

§ 30. The Optative in Principal Clauses.

1. The Opt. without ἄν or κεν (i.e. in unconditional sentences, see § 31) usually expresses a Wish or Prayer.

2. In the Second Person it is equivalent to a gentle or respectful Imperative; as Il. 11. 891, ταῦτ' εἶπὺς Ἀχιλλεῖ *suffuse you say this to Achilles*: Od. 4. 192 πίθοίό μοι *I pray you listen*.

3. The Opt. of Wish is also found with εἰ or αἶ (more commonly εἶθε, αἶθε, εἰ γάρ, αἶ γάρ): e.g. Il. 24. 74 ἀλλ' εἴ τις καλέσειε κτλ., *would that some one would call*. It is usual to complete such sentences by supplying καλῶς ἂν ἔχου, or the like: but probably in these cases εἰ does not mark a condition at all. Note that εἶθε (or αἶθε) is generally used in hopeless wishes, as Il. 11. 670 εἶθ' ὥς ἡβώοιμι κτλ.

4. Sometimes the Opt. expresses not so much wish as **Concession**, willingness that something should take place; as Il. 4. 18 ἤτοι μὲν οἰκέοιτο πόλις κ.τ.λ. *the city may as well continue to be inhabited*. So in the First Person, Il. 23. 151 Πατρόκλῳ ἥρωϊ κόμην ὑπάσαιμι φέρεσθαι *I am ready to give the lock of hair as a gift to Patroclus*.

5. Lastly, the Opt. with ἄν or κεν (see § 31, 4) usually expresses **Supposition**, willingness to admit something to be true, as Il. 1. 100 τότε κέν μιν ἱλασσάμενοι πεπιθοίμεν *then we may hope to appease him*.

6. Homer sometimes has the Opt. with ἄν or κεν to express what **would have taken place** in an event which has not happened (where an Attic writer would use the Indicative with ἄν), as Il. 5. 311 καὶ νύ κεν ἔνθ' ἀπόλοιτο . . εἰ μὴ ἄρ' ὀξὺ νόησε *would then have perished, if &c.*; 17. 70, ἔνθα κε ρεία φέροι . . εἰ μὴ κ.τ.λ.

§ 31. Use of ἄν and κεν in Principal Clauses.

The general rule is that ἄν or κεν is used in order to show that a **particular occasion or state of things** is contemplated.

1. The Subj. of **Purpose** in an independent clause takes κεν when the purpose is coupled in any way with a future event, as Il. 16. 129 δύσσο τύχρα θάσσον ἐγὼ δέ κε λαὸν ἀγείρω *put on your armour and (while you do so) I will collect the people*: so Il. 1. 137, 183, &c.

2. The Subj. of **emphatic prediction** usually takes ἄν or κεν, as Il. 3. 54 οὐκ ἄν τοι χραΐσῃ (when you meet Menelaus) *it shall not avail you*. But the Subj. is unqualified whenever the speaker avoids confining himself to a particular occasion: as in καὶ ποτέ τις εἴπησι, and the use with οὐ, § 29, 6.

3. The Opt. of pure **Wish** never takes ἄν or κεν—a wish as such being unconditional. When the Opt. expresses **Concession** or readiness to accept a state of things, κεν may be used; but only (it seems) in disjunctive sentences, as Il. 22. 253 ἔλοιμί κεν ἢ κεν ἀλόην *I am ready to slay or be slain*: cp. § 33, 1, f.

4. The Opt. of **Supposition** generally takes ἄν or κεν, as an assertion about the likelihood of an event is almost necessarily made in view of particular circumstances. Occasionally however Homer expresses the **unconditional possibility** of an event by the unqualified Opt.: as Od. 3. 231 ρεία θεὸς γ' ἐθέλων καὶ τηλόθεν ἄνδρα σάωσαι, where ἐθέλων expresses the only condition. So with οὐ, Il. 19. 321 οὐ μὲν γάρ τι κακώτερον ἄλλο πάθοιμι *I do not suppose I can suffer a worse ill*. This last use is the counterpart of the Subj. with οὐ (§ 29, 6).

§ 32. Subordinate Clauses.

The Subordinate Clauses which contain a Subj. or Opt. may generally be assigned to one of two groups, viz.

1. **Conditional Clauses**, together with such Relational and Temporal Clauses (i. e. Clauses with *ὅς*, *ὅτε*, *ἕως*, &c.) as have the effect of imposing a condition or limitation upon the Principal Clause.

2. **Final Clauses**, viz. those which give the end or aim of the action expressed by the Principal Clause.

The difference between these two kinds of Clauses is not generally shown by the form of the Clause: thus—

(1) A Clause introduced by a Relative may express

(a) a condition, as *ξενοδοῖκον καὶ ῥέξαι ὃ κεν φιλότῃτα παρασχῇ* *to do evil to a host who (i. e. when he) has given friendly treatment*.

(b) an end, as *ἧ ἄλλον πέμπωμεν ἱκανέμεν ὅς κε φιλήσῃ* *shall we send him to another who (i. e. in order that he) shall entreat him well?*

(2) *ὅφρα* and *ἕως* sometimes express a condition (*so long as*), sometimes a purpose.

(3) *ὥς* with the Subj. most commonly expresses purpose, but has the force of a limitation in sentences like *ὥς ἂν ἐγὼν εἰπὼ πιθώμεθα πάντες*. So in comparisons, as *ὥς δὲ λέων . . ἄγῃ* *as a lion breaks*, &c.

(4) Clauses with *εἰ* are commonly conditional, but may also express purpose, as *εἰμὶ αὐτῇ πρὸς Ὀλύμπῳ ἀγάννυφον αἰ κε πίθῃται* (*not if he has listened, but in the hope that he will listen*).

§ 33. The Subjunctive in Subordinate Clauses.

The general rule regarding *ἂν* or *κεν* is the same as for independent Clauses.

1. The Subj. in Conditional and Temporal Clauses does not take *ἂν* or *κεν* when the reference is meant to be general or indefinite: viz.

(a) in maxims and sayings of general application; as Il. 1. 80. *κρείσσω γὰρ βασιλεὺς ὅτε χῶσεται ἀνδρὶ χέρῃ· εἴπερ γὰρ τε χεῖλον γε καὶ αὐτῆμαρ καταπέτῃ κ.τ.λ.* *a king has the best of it when he has a quarrel with a common man: for even if he has undressed his rage for the day, &c.*

(b) in similes, with *ὅτε* and *ὥς ὅτε* (*passim*).

(c) of events happening repeatedly, or at an indefinite time, as Il. 1. 163. *ὃ δὲ μὲν σοὶ ποτε ἴσον ἔχων γέρας ὅππῃρ Ἀχαιοὶ Τρώων ἱκέτοισιν· ἐν ταῖσιν ποτὶ πόλιν ἔλθῃν* *when the Greek take one of the Trojan towns: 1. 230 ὅπῃρ ἀπειραιοῖσιν ὅστις σέθεν ἀντίον εἴπῃ*. i. e. *from any man who speaks against thee: so 1. 341, 543, &c.*

(d) after a negative Principal Clause, as Od. 1. 206. *οὐδ' εἴπερ τε σιδήρεα δέσμεν' ἔχῃται* *he will not be long away even if iron bands hold him: so Il. 5. 258; 20. 363; 21. 322.*

But *ἂν* or *κεν* is used in these Clauses—

(e) when a particular event is in view; as Il. 1. 128. *ἀποτίσομεν αἰ κὲ ποθὶ Ζεὺς ἴδῃσι πόλιν Τρώην . . ἡλασθήναι* *we will repay you if ever Zeus gives us Troy to sack* (contrast Il. 1. 163, quoted above).

(f) when alternative suppositions are distinguished: as—

Il. 6. 224 τῶ νῦν σοὶ μὲν ἐγὼ ξείνος φίλος Ἀργεῖ μέσσω
εἰμί, σὺ δ' ἐν Λυκίῃ ὅτε κεν τῶν δῆμον ἴκωμαι.

not 'when I come as I shall,' but *whenever I come in my turn*¹.

2. The Subj. of Purpose generally takes ἄν or κεν when the Principal Clause refers to the future (i.e. when the purpose is expressly connected with an expected state of things): e.g. Il. 2. 440 ἵομεν ὄφρα κε θάσσον κ.τ.λ. *let us go, that we may* (by our going, &c.) Note however that ἵνα does not take ἄν or κεν, and ὄφρα only in a few places.

The Subj. with μή='lest' does not take ἄν or κεν: cp. the corresponding Principal Clauses (§ 29, 5).

3. The dependent 'Deliberative' Subj., referring to a future deliberation, takes κεν: as Il. 9. 619 φρασσόμεθ' ἥ κε νεώμεθ' ἐφ' ἡμέτερ' ἡ ἐ μένμεν *we shall consider, are we to return or to stay*.

§ 34. The Optative in Subordinate Clauses.

The general principle is that the Opt. indicates an event not regarded in any way as coming within the speaker's agency. The use of the Opt. in reference to the past is the commonest application of this principle, but not the only one.

1. The Opt. is used in Conditional and Temporal Clauses—

(a) with ἄν or κεν, in a few instances of Clauses with εἰ and ἐπεὶ. The context generally shows what is the particular event in view of which the supposition is made; e.g. Il. 1. 60 ἂψ ἀπονοστήσειν εἴ κεν θανάτῳ γε φύγοιμεν *if* (by returning) *we may escape death*: cp. 5. 373.

(b) When the case to which the condition applies is matter of mere supposition: Il. 9. 125 οὐ κεν ἀλήϊος εἶη ἀνὴρ ὃς τόσσα γένοιτο *he were no empty-handed man to whom such things come*.

(c) After a Past Tense: Il. 1. 610 ἔνθα πάρος κοιμᾶθ' ὅτε μιν γλυκὺς ὕπνος ἰάνοι *there he slept whenever sweet sleep came to him*; cp. the Subj. of indefinite frequency, § 33, 1 (c).

2. The Optative of End is used—

(a) with κεν, when the Clause expresses something expected to follow, but which the speaker does not adopt as his purpose; as Il. 1. 64 ἀλλ' ἄγε δὴ τινα μάντιν ἐρείομεν ἢ ἱερῆα, ὅς κ' εἴποι κ.τ.λ. *let us ask a prophet who may tell us*,—where the immediate purpose of asking is contrasted with the mere expectation as to the answer.

(b) when the Principal Clause expresses a wish or supposition only,

¹ Here κεν is used in spite of the indefinite character of the Clause: the principle being the same as in the indefinite use of the Art. (οἱ μὲν . . . οἱ δέ=some . . . others), viz. that the contrast gives a quasi-definiteness.

as Il. 14. 107 *νῦν δ' εἴη ὅς τῃσδέ γ' ἀμείνονα μῆτιν ἐνίσποι* *may there be (one) who will tell us a better plan than this.*

(c) after a Past Tense in the Principal Clause (*passim*). But if the thing intended is future at the time of speaking, the Subj. may be used after a Past Tense, as Il. 5. 127 *ἀλλὰ δ' αὖ τοι ἀπ' ὀφθαλμῶν ἔλκον ἡ πρὶν ἐπῆεν ἄφρ' εὖ γιγνώσκης κ.τ.λ.* *I have taken away the dimness from thine eyes, so that thou shalt know, &c.*

3. Clauses with ἤ . . ἤ of Deliberation, depending upon a Past Tense, have the Opt. without αὖν or κεν.

§ 35. ἄν and κεν with the Future Indicative.

This use is found both in independent and in Subordinate Clauses. The force of the Particle is generally obvious: Il. 1. 139 *ὁ δέ κεν κεχολάσεται ὅν κεν ἔκομαι* *(I will do so and so) and he (for his part) will be angry to whom I shall come*: so Il. 1. 174, 523; 2. 229, 258.

§ 36. The Infinitive.

1. The Infinitive expresses aim, direction, or consequence: as *ἐνέηκε μάχεσθαι* *brought together to fight (for fighting)*, *λείπε φορῆναι* *left to him to hear*, *δὸς ἄγειν* *give (her) for taking away, &c.*

2. It is often used after a Noun or Adverb, to limit or explain its application; as Il. 2. 553 *τῷ δ' οὐ πῶ τις ὅμοιος ἐπιχθονίαν γέρετ' ἀνδρῶν κοσμήσαι* *no one was like him for ordering, &c.*: Il. 4. 510 *ἐπὶ οὐ σφι λίθος χρεὼς οὐδὲ σίδηρος χαλκῶν ἀνασχέσθαι* *their flesh is not stone or iron for withstanding, i.e. so as to withstand*: Il. 4. 345 *ἐνθα φίλ' ὀπταλῆα κρέα ἔμεναι* *there roast meat is liked for eating, i.e. 'you like to eat roast meat there!'*

3. The Inf. is often found in Homer with the force of an Imperative, but chiefly where an Imperative precedes, the Inf. serving to carry on or complete the command, e.g.

Il. 1. 322 *ἔρχεσθον κλισίην Ἀγαμέμνονος Ἀτρεΐδαιο,*
χειρὸς ἐλόντ' ἀγέμεν Βρισηΐδα κ.τ.λ.

3. 458 *ὑμεῖς δ' Ἀργείην Ἑλένην καὶ κτήμαθ' ἅμ' αὐτῇ*
ἐκδοτε, καὶ τιμὴν ἀποτινέμεν.

So in other cases where the context prepares us for a request or command: especially in prayers after an invocation, as Il. 2. 412 *Ζεῦ κύδιστε . . μὴ πρὶν ἐπ' ἡέλιον δῶναι κ.τ.λ.*

THE CASES.

The Case-endings serve in general to show the relation in which a Noun stands to the Verb of the sentence. The Genitive Ending is an

¹ Note that this is grammatically simpler than the regular construction *φίλον ἐστὶ κρέα* (Acc.) *ἔμεναι* (lit. *there is pleasure in eating meat*).

exception, as it usually serves to show the relation of the Noun to another Noun.

§ 37. The Accusative.

A Noun in the Accusative serves to define or complete the notion given by the Verb. The following are the chief Homeric uses:—

1. Neuter Pronouns and Adjectives; as *τόδ' ἰκάνω* *I come this time*, *τάδε μαίνεται* *he is thus mad*, *πάντα ἐνίκα* *he was victorious in all*, *ἡδὺ γέλασσαν* *they laughed a sweet laugh*, *ἄλληκτον πολεμίζειν* *to war unceasingly*: so *πολύ* and *πολλά*, *μέγα* and *μεγάλα*, *τυτθόν*, *νέον*, *πρῶτον* and *πρῶτα* (also *τὸ πρῶτον*, *τὰ πρῶτα*) *ὔστατα*, *ἔξοχα*, *ἐνδέξια*, *ῥξύ*. *βαρύ*, *καλόν*, *δεινόν*, *σμερδαλέον*, *ἔτεόν*, *ἐπιτηδές*, and very many more,—the Adverbs in *-ως* being comparatively rare in Homer. Similarly *πάν ἔργον ὑπέειξομαι* *I will yield in everything*.

2. A Noun of cognate meaning to the Verb is often used in the Acc. as *ἐμάχοντο μάχην*, *βουλὰς βουλεύειν*, *ὑπόσχεσιν ἦν περ ὑέσταν*, &c.

Usually this construction is employed to bring in a definition attached to the Acc., as *ἔσθλὸν εἶπας ἔπος* (nearly = *ἔσθλὸν εἶπας*); or the Acc. is sufficiently distinct in meaning to serve as a qualification to the Verb, as *ἠπέιλησεν μῦθον* *uttered a word of threatening*, *βουλὰς ἐξάρχων* *taking the lead in counsel*, *οὐ τι ψευδὸς ἐμὰς ἄτας κατέλεξας* *no false tale hast thou told of my folly*.

3. Some Accusatives are used to qualify the whole fact expressed by a Clause; as Il. 4. 155 *θάνατόν νύ τοι ὄρει' ἔταμνον* *my making a treaty proves to be death to thee*. Hence the use of *ἐπικλησιν* *in name*, *πρόφασιν* *professedly*, *δέμας πυρός* *in the likeness of fire*.

4. The seat of an action or feeling is often expressed by the Acc., as *χεῖρα καμῖται* *his hand will be weary*, *εἶσατο δὲ φθόγγην* *he made himself like in voice*, *φρένα τέρπετ' ἀκούων* *was pleased in his soul*, *βέβληαι κενεῶνα* *thou art smitten in the flank*. This usage extends to Adjectives expressing qualities. as *πόδας ἀργός*, *βοῇν ἀγαθός*, *χερείων οὐ δέμας οὐδὲ φνὴν*.

5. An ordinary Acc. of the Person with a limiting Acc. of the 'part affected' produces the double Acc. of the Whole and Part (*σχῆμα καθ' ὅλον καὶ μέρος*), which is very common in Homer.

6. The Acc. of the point to which motion is directed is very common with *ικνέομαι* (*ἰκω*, *ἰκάνω*), but rare with other Verbs of motion.

7. Many Verbs that ordinarily take an Acc. of the Thing may be construed with an Acc. of the Person when the real Object of the Verb is some fact about the person. The fact is often given by a Participle following, as Il. 7. 129 *τοὺς νῦν εἰ πτώσσοντας ὑφ' Ἑκτορι πάντας ἀκούσαι* *if he were to hear of their all cowering before Hector*: 13. 352 *ἤχθετο γάρ ῥα Τρῳσὶν δαμναμένους* *he was vexed at their being subdued* (cp. *ἄχθομαι ἔλκος* *I feel the pain of the wound*).

Or it is given by a distinct Clause, as Il. 2. 409 *ἦδεε γὰρ κατὰ θυμὸν*

ἀδελφεὸν ὥς ἱπνεῖτο *he knew of his brother how he laboured* ('Accusativus de quo').

§ 38. The Dative.

The Dative in Greek does the work of three distinct Cases; (1) the Dative proper (answering to the Latin Dative), (2) the Locative—'place (or time) at which,' and (3) the Instrumental or Comitative. The two latter cases are amalgamated in Latin with the Ablative.

1. **Dative Proper.** Under this head notice the free use made of the 'Ethical Dative' in Homer: as *Il.* 1. 104 ὅσπερ δέ οἱ πυρὶ λαμπετόωντι ἔειπεν *his eyes were like fire*; 1. 250 τῷ δ' ἡδὴ δῖο μὲν γενεαὶ . . ἐφθιάθ' *he had seen two generations pass*.

2. **Locative.** Nearly all words of place may be in the Dative; especially names of towns and countries (*passim*), of the parts of the body (as κεφαλῇ, ἄμφω and ἄμωσι, φρεσί, θυμῷ, &c.), and words like μέσσω *in the middle*, ἐσχάτῃ *at the extremity*: note also the use with the familiar distinctions of place, as δόμῳ *in the house*, ἀγρῷ *afield*, νομῇ, χορῷ, ἀγορῇ, βουλῇ, μάχῃ, τραπέζῃ, ἀγῶνι, ὕπνῳ.

The true Locative form survives in οἴκῳ *at home*, χάμῳ *on the ground*.

3. **Instrumental or Comitative.** This group of uses includes the Dat. of manner or circumstance, as σιγῇ *in silence*, ἀλαλητῷ *with a shout*, σπουδῇ *with zeal*, κακῇ αἰσῇ *with an evil fate*, τριπλῇ *threefold*; also the idiom αὐτῇ κεν γαίῃ ἔρυσαιμι *I would drag them earth and all*.

The Comitative sense prevails in the Plural, used of the parts or adjuncts of an object: as ἐπὶ τ' ἡμῖν ἀσταχέεσσιν *the field bends with the ears of corn* (cp. κεφαλῇ κατανέουσμαι); ξαστῆς αἰθούσῃσι τετυγμένον *built with porticoes*; ἐθείρησιν κομῶντε, ἵπποις ἀτσῶν, &c.

§ 39. The Genitive.

The Greek Genitive is sometimes a Genitive Proper, serving merely (like the Latin Gen.) to connect a Noun with another Noun which it limits or qualifies; sometimes an Ablative denoting the *terminus a quo* of the action.

The following are the chief points in which the Homeric usage is peculiar:—

1. After Nouns denoting *anger*, *compassion*, &c. the Genitive expresses either the person who has the feeling, as θένει μῆνιν, *the wrath of the gods*; or (more frequently in Homer) the person or thing which is the object or cause of the feeling, as *Il.* 6. 315 Τρῳέων χόλον *from anger against the Trojans*; 15. 138 χόλον υἱὸς ἔηος *anger on account of his noble son*; so with ἄχος, &c.; cp. σὴ ποθὲ *regret for thee*.

2. The Gen. denotes the **Time** in the course of which something happens: as ἡοῖς *in the morning*, νυκτὶ μὲν *in calm weather*; τῶν προτέρων ἐτέων *in former years*; τοῦδ' αὐτοῦ λυκάβαντος *this very year*.

3. A Gen. of Place is found—

(a) After a Negative, as Il. 17. 372 νέφος δ' οὐ φαίνετο πάσης γαίης (=nowhere in the whole country); Od. 3. 251 οὐκ Ἄργεος ἦεν he was not (anywhere) in Argos (cp. 21. 108 οὔτε Πύλου κ.τ.λ., and 14. 97).

(b) To denote the space within which motion takes place; often in the Iliad with πεδίοιο (διωκόμεν, θείειν, ἰών, ἔρχονται, &c.).

4. The Gen. is used of anything that is regarded as a stock from which we draw: πάσσε δ' ἁλός he sprinkled with salt, ἐπεστέψαντο ποτοῖο they filled with liquor, χαριζομένην παρέοντων gratifying him from the store; also πῦρ πρὸς πρῆσαι to burn with fire.

5. The general rules for the use of the Gen. with Verbs are the same as in Attic: note that it is used—

With Verbs of anger, grief, &c.: as ἐτάροιο χολωσάμενος enraged on account of his comrade, τῆς ὅ γε κεῖτ' ἀχέων grieved on account of her.

With Verbs of aiming, as ἀκοντίζω, ἰθύνομαι, ὠρμήθη.

With Verbs of hearing, telling, knowing, esp. hearing from or about a person, knowing or telling about a thing. Thus οἶδα with a Gen. means to be acquainted with, skilled in; and so ἐπιστάμενος πολέμοιο, &c.

§ 40. The Case-forms in -φι(ν).

The forms in -φι(ν) are evidently not part of the living language of Homer, but have survived as part of a traditional poetic style. They are confined for the most part to certain often recurring words and phrases. They are found with the following Case-meanings:—

The Instrumental Dative, the commonest use; as βίῃφι by might, ἀναγκαίῃφι by necessity, ἑτέρῃφι with the other hand: ἀγλαΐῃφι πεποιθώς, γενεῇφι νεώτατος, σὺν ὄχεσφι, ἅμ' ἡοῖ φαinoμένηφιν, θεόφιν μῆστωρ ἀτάλαντος.

The Locative, as ὄρεσφιν on the mountains, θύρῃφι at the door, κλισίῃφι in the tent, ἐπὶ δεξιόφιν—ἐπ' ἀριστερόφιν, &c.

The Ablative Genitive, especially with Prepositions, as ἀπὸ χαλκόφι, ἀπὸ νευρῇφιν, ἐκ στήθεσφιν, ἀπὸ ναῶφιν, ἐκ θεόφιν: also δακρυόφι πλησθεν, ναῶφιν ἀμνύμενοι, τιτυσκόμενος κεφαλῇφιν, &c.

These uses, it will be seen, answer very nearly to those of the Latin Ablative. Note that the ending -φι(ν) is not found with a word denoting a person, except in θεόφιν.

§ 41. Prepositions—Tmesis.

Two uses of the Prepositions are almost confined to Homer:—

1. The purely Adverbial use; πέρι in πέρι μὲν θείειν ταχύν exceedingly quick in running; ὑπό in Il. 3. 34 ὑπό τε τρόμος ἔλλαβε γυῖα trembling seized his limbs beneath; πρό and ἐπί in Il. 13. 800 πρὸ μὲν ἄλλοι ἀρηρότες, αὐτὰρ ἐπ' ἄλλοι some in front, some after them: and so often with ἄμφι, ἐνί, &c.

Under this head may be placed the use with ellipse of the Verb εἰμί, as Il. 1. 174 *πάρ' ἐμοίγε καὶ ἄλλοι* others are at my command: 1. 515 *οὐ τοι ἐπι δέος* no fear lies upon thee: 14. 141 *οὐ οἱ ἐνὶ φρένεσ* understanding is not in him. So *ἄνα* as an exclamation,—*up!*

Anastrophe, or throwing back the accent to the first syllable, takes place in the last-mentioned use, and in some other Adverbial uses, as *περί*—*exceedingly*. It is also found with certain Prepositions when they follow the Noun governed, as *πόλεμον κάτω*, &c.—perhaps because this freer position is a relic of the adverbial use.

2. **Tmesis**, or separation of the Preposition from the Verb—a term applied to the cases in which the Preposition coalesces in sense with the Verb, but is separated by position; as *ὑπὸ δ' ἔσχετο μισθόν* he promised (*ὑπέσχετο*) wages; *ἐκ τε καὶ ὕψὲ τελεῖ* he will accomplish it (*ἐκτελεῖ*) late: *οὓς ποτ' ἀπ' Αἰνείαν ἐλόμην* which I once took from *Aeneas*. We must not suppose (as the name *Tmesis* would imply) that a compound already formed was divided again into its elements. The usage represents a stage in the formation of Compound Verbs at which the meaning of the Preposition and the Verb had blended into the meaning of the compound, but the place of the Preposition was not yet fixed.

§ 42. Prepositions with Nouns.

In the uses of Prepositions with the oblique Cases of Nouns there are many differences between Homer and later Greek.

1. The Dative is used in Homer—

with *ἀνά* 'upon,' as *χρυσέῃ ἀνὰ σκῆπτρῳ* upon a golden staff;

with *μετά*, in two senses, (1) 'between,' as *μετὰ ποσσὶ* between the feet, *μετ' ἀμφοτέρουσι* between the two sides; (2) 'among,' as *μετὰ τριτάτοις* among the men of the third generation. The Gen. with *μετά* is post-Homeric.

The Dat. with some other Prepositions, as *ὑπό*, *παρά*, *ἀμφί*, *περί*, is much commoner in Homer than in later Greek. Thus *παρά* with the Dat.—only found in most authors with words denoting persons—is used of things, as *παρὰ νηυσί* beside the ships, &c. And the Gen. is hardly ever found in Homer with *ἀμφί*, or with *περί* in the local sense.

2. The Genitive with Prepositions denotes either (1) 'motion from,' as with *ἐξ*, *ἀπό*, *παρά*, or (2) 'place with respect to,' as with *πρό*, *ὑπέρ*, *ἐπί*, *ἀντί*. There are few derivative meanings in Homer, and these mostly of an obvious kind; as *πρό* in defence of, *ἀντί* instead of.

κατά with the Gen. means either (1) 'down from,' as *κατ' οὐρανοῦ* down from heaven, or (2) 'down on,' as *κατὰ χθονὸς ὄμματα* πῆξας fixing his eyes on the ground.

περί with the Gen. most commonly means 'beyond,' 'surpassing,' as *περὶ πάντων* above all men; also 'concerning,' 'on account of,' as *μαχασόμενοι περὶ σείῳ*.

3. The **Accusative** with Prepositions generally denotes either the object to which motion is directed, or the space over which it takes place. Thus—

παρά is used (1) of ‘motion to,’ as *στῇ δὲ παρ’ αὐτὸν ἰὼν* *he went and took his stand beside him*; (2) of **space**, as *παρὰ θῖν’ ἁλός* *along the shore*.

So **ὑπό**: (1) *ὑπὸ Ἰλίου ἦλθεν* *he came to (under) Ilium*; (2) *ὑπὸ Κυλλήνης ὄρος αἰπύ*, of the district under Mount Cyllene; *ἄγχε δέ μιν πολύκεστος ἱμᾶς ἀπαλὴν ὑπὸ δείρην* *the thong galled him (where it passed) under his neck*.

With **ἀνά** and **κατά** the Acc. is one of **space**; as *ἀνὰ στόμα καὶ κατὰ ῥῖνας*, *up through the mouth and down through the nostrils*.

διά takes the Acc. in Homer (as well as the Gen.) in the local meaning ‘through.’ With the Gen. the notion is usually that of making way through an obstacle: *δι’ ὀμίλου* *through the throng*; so *δι’ αἰθέρος οὐρανὸν ἵκει*, &c. With the Acc. the space traversed is more prominent, as *διὰ δώματα ποιπνύοντα* *bustling through the palace*.

§ 43. Compound Prepositions.

Two Prepositions are sometimes combined in one word; thus **παρ-έξ** (*παρέκ*), **ὑπ-έκ**, **δι-έκ**, **ἀπο-πρό**, **δια-πρό**, **περι-πρό**, **ἀμφι-περί** (better *ἀμφιπερί*). In such cases the first is the more important, and determines the construction: e.g. **παρέξ** generally takes the Acc., as *Il. 9. 7* *παρέξ αἶα φῦκος ἔχενε* *washes up the sea-weed along (the shore of) the sea*: and **διέκ** *προθύρου* *through the porch* (and so out).

USES OF THE PRONOUNS.

§ 44. The Personal Pronouns.

1. In the Pronoun **ἐγώ** the forms **μεν**, **μοι**, **με** are enclitic.

2. In the Pronoun **σύ** the Dat. **σοί** is emphatic. **τοι** is unemphatic and enclitic: in the other Cases the emphatic and unemphatic uses are distinguished by the accent only. These two Pronouns are often made still more emphatic by **γε**, as *ἐγώ γε* (or *ἐγώ γε*), *σύ γε*, &c.

3. The Pronoun **ἐο** οἷ ᾧ also has its emphatic and its unemphatic uses, distinguished throughout by the accent. The emphatic forms, however, have a special meaning:—

a. When orthotone **ἐο** is **Reflexive** (= Lat. *sui, sibi, se*). This use is not very common except with Prepositions (*ἀμφὶ ᾧ, ἀπὸ ἐο, ἐπὶ οἷ*, &c.)

b. Much more frequently it is enclitic, and is an unemphatic Pronoun of the Third Person, standing for a person just mentioned: sometimes also for a thing, as *Il. 1. 236* *περὶ γάρ ῥά ἐ χαλκὸς ἔλεψε* (of the sceptre).

The Possessive Adj. **ἑός** or **ῶς** is nearly always Reflexive (= Lat. *suis*).

§ 45. ὅδε, κείνος, οὗτος.

Of these Pronouns ὅδε and κείνος (rarely in Homer κείνους) are chiefly used to distinguish objects as *here* or *yonder*, present or remote: οὗτος generally denotes what has been spoken of, or is supposed to be known.

But οὗτος sometimes answers to Lat. *iste*, '*that of yours*' (Il. i. 131: 4. 37; 7. 110, &c.); and (like *iste*) often implies hostility or contempt, as Il. 6. 352 τούτῳ δ' οὐτ' ἄρ νῦν φρένες ἔμπεδοι κ.τ.λ.

§ 46. αὐτός.

The proper meaning of αὐτός seems to be the *very one, that and no other*. It can only be used of an object already mentioned or implied. Note the uses:—

1. To distinguish a person from adjuncts or surroundings (αὐτός καὶ τοῦ δῶρα *the man and his gifts*); hence in Il. i. 4 to distinguish the *body*, as the actual person, from the soul or life. So *alone*, as Il. i. 356 αὐτὸς ἀπώρις '*taking it by himself*,' without the usual concurrence.

2. '*Without change*,' '*the same as before*,' as αὐτὰ κέλειθα = *the way we came*. Thus the Adverb αὐτως means '*as before*,' and hence, in a bad sense, '*without mending matters*,' '*uselessly*.' Similarly αὐθι = *in the same place*, hence '*without stirring*,' '*idly*.'

Besides these uses, in which αὐτός has its full meaning, it is used—

3. In an unemphatic sense, to denote a person or thing already mentioned. But it is not so used in the Nom., or at the beginning of a Clause.

§ 47. The Article.

The Pronoun ὁ ἢ τό is used in three ways; (1) as a Substantive Pronoun, *he, she, it*; (2) as an Article with a Noun; (3) as a Relative.

1. *The Substantival use:—*

In this use—which is by far the commonest in Homer—ὁ ἢ τό stands to the enclitic forms of το as the emphatic to the unemphatic Pronoun (as ἐμέ to με, &c.). It is most frequently placed at the beginning of the Clause, and marks a change of Subject or some other contrast. When the Subject is the same, e.g. in Il. i. 191 τοὺς μὲν ἀναστήσειεν ὁ δ' Ἀτρεΐδην ἐκπίσει *the contrast is between two acts of the same person, should drive away the others and (thereupon) slay Agamemnon*.

The Art. is often strengthened by γε, especially in the Nom., so that ὁ γε, ἡ γε, τό γε is almost a distinct Pronoun. Thus there are three grades of emphasis in the oblique Cases, e.g. τὸν γε, τὸν, μὲν, answering to ἐμέ γε, ἐμέ, με).

2. *The Attributive use; of which there are several varieties:—*

(a) With the Noun following as a kind of explanation, as Il. i. 348 ἦ δ' ἀέκουσ' ἄμα τοισι γυνὴ κίον; where the Art. alone would suffice for

the sense, and therefore might still be regarded as substantival: cp. I. 488; 2. 105.

(b) When the Noun follows more closely, the Art. serving to usher it in, as it were, and give it prominence: as Il. 1. 382 ἦκε δ' ἐπ' Ἀργείοισι κακὸν βέλος· οἱ δέ νυ λαοὶ θνήσκον ἐπασσύτεροι· τὰ δ' ἐπώχετο κῆλα θεοῖο. 'Apollo shot his dart—the *army* kept perishing—the *shafts* ceased not.'

This use is chiefly found with adversative Particles, δέ, αὐτάρ, ἀλλά, &c.; sometimes with καί and τε, as Il. 1. 340 καὶ πρὸς τοῦ βασιλῆος, lit. *and before him, too, the king*.

(c) As antecedent to a Relational Clause, e.g. ἡματι τῷ ὅτε κ.τ.λ. In this use the Art. generally follows the Noun, often after a slight pause. The later order of words appears in Il. 6. 292 τὴν ὁδὸν ἣν κ.τ.λ.

(d) With Comparatives and Superlatives, Ordinal Numerals, the Possessive Pronouns, ἄλλος, ἕτερος, αὐτός, and a few other Adjectives that imply contrast or comparison, as Αἴας ὁ μέγας Ajax *the greater*, τὸ χθιζὸν *that of yesterday*, τὸ κρήγυον—τὰ κακά *good and bad fortune*: also with Cardinal Numerals, when two or more are mentioned as parts of a whole, as Il. 5. 271 τοὺς μὲν τέσσαρας αὐτὸς ἔχων ἀτίταλλ' ἐπὶ φάτιγῃ, τὰ δὲ δὴ Διυεία *four (not the four) he kept, the other two he gave to Æneas*.

Note that Homer uses the Art. when a *particular* contrast is intended, as in Il. 1. 107 τὰ κακά, when he had *mentioned* τὸ κρήγυον.

(e) With the words γέρων, ἀναξ, ἥρως. In this combination the Art. is the important word, the Noun being a mere title added; somewhat as in English, 'his majesty' = 'he' (the king), i.e. a Pronoun + a title.

(f) With ἔπος and μῦθος, as ποῖον τὸν μῦθον ζεῖπες. Here also the Noun has little to add to the meaning; e.g. ἐπεὶ τὸν μῦθον ἄκουσε is nearly = ἐπεὶ τό γ' ἄκουσε. Cp. 'thing' in 'something,' 'anything.'

(g) Sometimes to express dislike or contempt (as οὗτος in Attic); Il. 2. 275 τὸν λωβητῆρα ἐπεσβόλον *that scurrilous brawler*.

3. The Relational use:—

This use arises from the habit of placing the Art. at the beginning of a new Clause, and often can hardly be distinguished from the Demonstrative use: e.g. in Il. 1. 320 Ταλθύβιόν τε καὶ Εὐρυβάτην προσέειπε, τῷ οἱ ἔσαν κήρυκε *who were his heralds*, or (parenthetically) *they were his heralds*.

The Relational use of ὁ ἢ τό is much more limited than that of ὅς ἢ ὅ. Thus (1) the Art. always refers to a *definite* antecedent: it does not mean *whoever*, or introduce a condition or limitation of the Principal Clause, as ὅς ἢ ὅ often does. Also (2) it almost always comes after the Principal Clause. The line usually quoted for the Relational Art., Il. 1. 125 ἀλλὰ τὰ μὲν πολλῶν ἐξεπράθομεν τὰ δέδασται, is almost the only instance to the contrary; probably we should read ἀλλὰ θ' ἂ μὲν κ.τ.λ.

The Acc. Neut. τό is used adverbially (§ 37, 1), to mean *on which account, wherefore*, as Il. 3. 176 τὸ καὶ κλαίονσα τέττηκα.

§ 48. The Relative ὅς ἢ ὅ.

1. The Pronoun ὅς ἢ ὅ, and some of the Adverbs derived from it, are occasionally used in a Demonstrative sense:—

ὥς *thus* is common, especially at the beginning of a Clause, and in the phrases καὶ ὥς, οὐδ' ὥς, ἐπεὶ ὥς, and the correlatives ὥς—ὥς *as—so*.

ὅς=*he*, in καὶ ὅς *even he*, οὐδ' ὅς, μηδ' ὅς; also in ὅς γάρ κ.τ.λ.

ὅτε and ἔως are Demonstrative with μέν and δέ; thus ὅτε μέν *sometimes*, ἔως μέν *for a time*.

2. The Neuter of the Relative, used adverbially, furnishes the Conjunctions ὅτι (from ὅστις or ὅτις), ὅ τε (from ὅς τε, not always easily distinguished from ὅτε *when*), and the simple ὅ. The meaning is either (1) *because*, *in that*, or (2) *that* (after Verbs of knowing, telling, &c.). Thus—

ὅ=*because*. Il. 9. 534 χωσαμένη ὅ οἱ οὗ τι κ.τ.λ.

ὅ=*that*. Il. 5. 433 γιγνώσκων ὅ οἱ αὐτὸς ἐπείρεχε χεῖρας Ἀπόλλων.

ὅ τε=*because*. Il. 1. 244 χώμενος ὅ τ' κ.τ.λ.

ὅ τε=*that*. Il. 5. 331 γιγνώσκων ὅ τ' ἀναλκις ἔην θεός.

§ 49. The Particles.

The commonest of the Particles used to connect Clauses (καί, τε, μέν, δέ, ἀλλά) are the same in Homer as in Attic. One or two are peculiar to Homer, viz. ἠδέ *and* (ἠμέν ἠδέ *both—and*); αὐτάρ, ἀτάρ *but* (less strongly adversative than δέ); αἶ, used as well as εἰ, *if*.

There is greater difference between the two dialects in the Illative Particles, and the numerous little words which serve to mark various shades of emphasis, &c. The following seem to require notice, on the ground either of form or usage:—

1. ἦ is affirmative; sometimes used interrogatively, as ἦ ἐθέλεις *wishst thou indeed wish?* In the affirmative use it is combined with various other Particles: thus we have ἦ μήν (or ἦ μέν, see below), ἦτοι (ἦ τοι), ἦ τε, ἦ ῥα, ἦ νύ τοι, ἦ ῥά νυ.

The combinations ἦ μήν and ἦ καί are sometimes *and yet*, and *that though* (καίτοι not being Homeric).

2. ἤέ or ἤ has the meaning, *or* and *than*; in correlation *either—or*, for which we find ἦτοι—ἤέ (ἤ). In the meaning *than* we have also the combinations ἤέ τε and ἤέ περ.

3. ἄρα, ἄρ, ῥα (encl.) *accordingly, so*; often used with Clauses that express alternatives, especially with the first of the two, as αἶτ' ἄρ—αἶτε, οὐτ' ἄρ—οὔτε: also in ἐπεὶ ῥα, ὅτι ῥα, γάρ ῥα.

The combination τ' ἄρα (τ' ἄρ, sometimes written τάρ) is used with interrogatives, as τίς τ' ἄρ, πῶς τ' ἄρα.

4. μήν is a Particle of strong affirmation, for which Homer often uses μέν (ἦ μέν, καὶ μέν, οὐδέ μέν), sometimes (in the Iliad) μάν.

5. *δή* *now*, at *last*, *really*, may come at the beginning of a Clause in the combinations *δή τότε*, *δή γάρ*.

6. *τοι* *then*, *surely*, usually enclitic, but comes first in *τοίγαρ* so *then*. Homer never has *τοίνυν* or *καίτοι*.

7. *θην* (encl.) *I suppose*, ironically, (= Attic *δήπου*).

8. *περ* (encl.) *very*, *certainly*, placed after the word which it strengthens, as *καὶ ἀχνύμενός περ* *even being so grieved*, *ὥς ἔσεται περ* *even as it shall be* (not *καίπερ*, *ὥσπερ*, as in Attic). It may often be translated *although*, but not regularly (like *καίπερ* in Attic).

9. *τε* is found in combination with various connecting Particles, as *καί*, *μέν*, *δέ*, *γάρ*, *ἀλλά*; also with the Relative, and the Adverbs *ὥς*, *ὅτε*, *ὅθι*, &c.

The correlatives *τε—τε* may be combined with other correlative words, as *μέν τε—δέ τε*, *εἴπερ γάρ τε—ἀλλά τε* (Il. I. 81).

METRE AND QUANTITY.

§ 50. Caesura.

The two main rules of the Homeric Hexameter are:—

1. The third foot must not end with a word: that is to say, there must be no break which would allow the line to fall into two equal parts. For the Hexameter (like the Iambic Trimeter) consists rhythmically of three parts of two feet each.

The break in the middle of the line is prevented by a *Caesura* (*τομή*, i.e. the division between words falling before the end of a foot).

The commonest Caesura is that 'at the third trochee' (*τομή κατὰ τρίτον τροχαῖον*), as in—

οὐλομέ- | νην ἦ | μυρί' Ἀ' | χαιοῖς ἄλγε' ἔθηκε,

so called because it divides the third foot into a trochee (*μῦρ'*) and a short syllable. In the first book of the Iliad, out of 611 lines, 356 have this Caesura.

Somewhat less common is the Caesura 'after five half-feet' (*τομή πενθ-ημι-μερής*): as *μῆνιν ᾄ- | εἶδε θε- | ᾀ Ἀ - |*.

Occasionally the principal Caesura comes after the middle of the line, in the fourth foot (*τομή ἑφθ-ημι-μερής* as):—

ὅς κε θε- | οῖς ἐπι- | πείθη- | ται, Ἀ μάλα | τ' ἔκλονε αὐτοῦ.

This occurs six times in Il. I.

2. There must be no Caesura at the fourth trochee: e.g. we cannot have such a line as—

Πηλεύς θήν μοι ἔπειτα γυ- | ναῖκα Ἀ γα- | μέσσεται αὐτός,

the reading of all the MSS. in Il. 9. 394; where Aristarchus gives—

Πηλεύς θήν μοι ἔπειτα γυ- | ναϊκά γε Ἀ | μάσσεται αὐτός.

The division after the fourth foot, as in—

ἡρώων, αὐτοὺς δὲ ἐλώρια | τεῦχε κύνεσσιν

is called the **Bucolic Diaeresis**. This is the most rhythmical division, and consequently the best place for a pause in the sense.

§ 51. Hiatus, Elision, Contraction, &c.

Hiatus is not avoided in Homer (as it is in Attic poetry), but a vowel or diphthong before another vowel is affected in various ways.

1. A **long vowel** or diphthong at the end of a word is usually shortened before hiatus, as τὴν δ' ἐγὼ | οὐ λύσω.

2. If however the syllable is in **arsis** (i.e. in the first half of the foot, on which the ictus or rhythmical stress falls), it may remain long, as ἡμετέ- | ρω ἐνὶ | οἴκῳ. In **thesis** (the second or unaccented half of the foot), a vowel followed by hiatus is almost always shortened.

3. The principle of these rules applies to many cases of a long vowel or diphthong before another vowel in the same word: thus—

(a) The vowels **α, ι, υ** before another vowel are often 'doubtful' in quantity; as ἰλᾶος and ἰλᾱος, κοῖτῃ and κοῖτῃ, ἱερός and ἱερός, ἴομεν (= οο but ἀλλ' ἴομεν); so in most Verbs in -ιω and -υω, Comparatives in -ιων, Nouns in -ιη, &c.

(b) **η** and **ε** are interchanged, as ἡὺς and ἐὺς, ἀν-ῆρ and ἀν-έρ (Subj., § 13), νηός and νεός (Gen. of νηός).

(c) Diphthongs interchange with short vowels, viz. **αι, ει, οι** with **ᾱ, ε, ο**; as in the Verbs in -αιω and -ειω (§ 8, B, 1), νεάτωρ and νέος, ἡμέων and ἡμέων, βαθύης and βαθέης, ὀλοῖός and ὀλοός, &c. Instances of a less common kind are δέομαι and δέομαι, ἔχενα and ἔχεα, λούεσθαι with 1 Aor. λούεσσαντο, and the shortening of the first syllable in νίος.

4. The shortening of the first of two vowels is sometimes accompanied by the lengthening of the second, as in the Genitives in -εω for ᾱο (through an intermediate -ηο), and the Subj. στείω-μεν, φθείω-μεν, &c. (for στήο-μεν, φθήο-μεν, see § 13, A). This is called 'Metathesis of Quantity.'

5. The diphthong **-αι** may be elided in the Verbal Endings -μαι, -ται, -νται, -σθαι, as βούλομ' ἐγὼ, &c. **οι** is occasionally elided in μοι, σοί.

υ is never elided; **ι** seldom in the Dat. Sing., never in περί, τί, ὅτι.

6. Sometimes a final long vowel forms one syllable with the initial vowel of the next word. This is found with ὃῃ αὖ, ὃῃ οὕτω, ἐπεὶ οὐ, ἦ οὐ, and a few other cases.

7. The combinations **εα, εαι, εο, εοι, εω** may be scanned as one syllable; as γνώσεα, ἔ- | πατα, αἰ- | κέαιτο πό- | λιν, χρεσέει- | νά, &c.

8. Initial **ε** followed by a vowel may often be dropped, as ἐ-έλωμαι and ἔλωμαι, ἐ-έισσι and εἴκοσι, ἔ-εδρα and ἔδρα: so in the Pl., ἐρχαται (for ἐ-έρχαται, i.e. *φε-φέρχαται*), ἔστο and ἔ-εστο (*φε-φεστο*).

9. **Contraction** is comparatively rare: the rules are the same as in Attic, except that *eo* is contracted to *ev*. On **Assimilation** see § 8, B, 2.

§ 52. Position.

When a short vowel is followed by two consonants, the syllable is long. This holds for all consonants: e.g. *τρ* in *πατρός, ἐπὶ Τρώεσσι; πρ* in *ἑσσόμενα πρό τ' ἐόντα; φρ* in *περιφραδέως, ἐπὶ φρεσί, &c.*

Exceptions sometimes occur before *τρ, πρ, κρ, βρ*, very rarely before other combinations of Mute and Liquid. But they are chiefly found in words which could not otherwise be brought into the verse: as *τράποντο, προσήδα, κραταίος, βροτῶν, Ἀφροδίτη, Κλυταιμνήστρη, πλέων, &c.* The same excuse applies to the short vowel before *Σκάμανδρος, Ζέλεια, Ζάκυνθος, σκέπαρνον*—words which the poet could not altogether avoid using.

§ 53. Doubtful Vowels.

1. The number of vowels which may be made either long or short, as suits the metre, is somewhat larger in Homer than in Attic poetry. Besides the instances explained in § 51, 3, we have (e.g.) *ἀνῆρ* (*ᾱ*), *Ἄρης* (Voc. Ἄρες Ἄρες), *ἴσασι* (— — *υ* and *υ* — *υ*); *φίλος*, but *φίλε κα-* | *σίγηντε*; *δύο* and *δύω*; also interchange between *ε* and *ει*, *ο* and *ου*, as *ἔνεκα* and *εἵνεκα, πολὺς* and *πουλὺς, &c.*

These cases, in which the vowel is doubtful in the usage of Homer, may be compared with those in which the Homeric quantity is fixed, but differs from the Attic. Thus we find in Homer, *κᾶλός, φᾶρος, φθᾶνω, ἴσος, τῖνω, φθίνω, ξείνος, πείραρ, μῶνος, κοῦρος, νοῦσος, &c.*, in which the vowel of the corresponding Attic forms is regularly short.

2. In a few instances vowels are lengthened to suit the metre. e.g. the first *α* of *ἀθάνατος, ἀκάματος, Ἀπόλλωνος, ἀπονέεσθαι*, the *υ* of *θυγατέρες* (*υ* in trisyllabic forms, *θύγατρα, &c.*), the *ι* of *Πριαμίδης, &c.*; also final *α* in *ἀμφηρεφέα* (Il. I. 45), and a few others.

3. Sometimes, also, a short syllable followed by a caesura is allowed to count as long; as Il. I. 153 *δεῦρο μαχισόμενος, ἐπεὶ κ.τ.λ.*; 2. 223 *πρωτίστῳ εἶδομεν, εὗτ' ἂν κ.τ.λ.* This is hardly ever found except before a pause in the sense.

§ 54. Digamma.

The alphabets used in some parts of Greece (especially the Peloponnesus) contained the letter *F*, called the digamma, answering in form to the Latin *F*, in sound (probably) to the *V*, our *v* or *w*. In Ionia neither the character nor any sound answering to it were known in historical times. In all probability, indeed, the letter never was used for the Ionic dialect.

In Homer, however, there are many words which are regularly treated, for the purpose of the metre, as words beginning with a consonant; and the same words are either actually written in other Greek dialects with an initial *F*, or may be shown from the cognate languages to have had the sound which the *F* was used to denote. From these facts it is inferred that the sound existed in the language at the time when the Homeric poems were composed. This is not indeed quite certain: for (1) there are many passages which resist the restoration of an initial consonant, and (2) the habit of allowing hiatus before certain words might be a piece of poetical tradition, handed down from an earlier time. At all events, however, the traces in the Homeric poems are sufficient to show that the sound in question existed at the time when Epic poetry was first composed in Greece. Whether the *F* was ever used in the written text of Homer is a wholly different question.

The chief words which show clear traces of initial *F* are—*ἄγ-νυμι*, *ἄναξ*, *ἄστν*, *ἔαρ*, *ἕκας*, *ἕκαστος*, *εὔκοσι*, *ἔλπω*, *ἐννυμι* (*ἴφες-*), *ἔπος* (*εἰπεῖν*), *ἔργον* (*ἔρδω*), *ἔσπερος*, *ἔτος*, *ἰθεῖν* and *οἶδα* (*ἴδω-*), *εἶκω* and *εἰοικα* (*ἴκω-*), *ἰάχω* (*ἰαχή*, *ἦχῆ*), *ἴσος*, *ἴφι*, *οἶκος*, *οἶνος*.

Initial *f* (for an older *σf*) appears in *ἀνθάρα*, *ἦδ' ἰς*, &c. (*σfαδ-*), *ἔθω* (*εἴωθαν*), *ἔκρος*, and the Pronoun *ἐο*, *οἶ*, *ἐ*. We even find *οὐ οἶ*, *οὐ ἔθεν*, &c. (instead of *οὐχ οἶ* &c.) in the text of Homer.

Initial *Fr* may be traced in *φρέζω* (cp. *φίργον*), *φρήγ-νυμι*, perhaps *φρητός*, *φρύομαι*, &c.

Initial *δF* in *δφέος* (*δεῖδια* for *δε-δFια* &c.) and *δFήν*.

§ 55. Doubling of Consonants.

1. *σ* and *σσ* interchange in the 1 Aor. (§ 9, 1), the Dat. Plur. (§ 20, 4), also in *ὅσος*, *τόσος*, *μέσος*, *Ὀδυσσεύς*; *λ* and *λλ* in *Ἀχαιεῖς*; *τ* and *ττ*, *π* and *ππ* in the Indefinite Rel., *ὅττι*, *ὅππως*, &c.

2. Certain initial consonants have the value of double letters (§ 52). Thus we never find a short syllable before *δέες* *fear* (*δειρός*, *δεῖραι*, &c.), or *λίσσονται* (*λιτή*, &c.). And short vowels are often scanned as long before words beginning with *ρ*, also before *λόφος*, *λιπός*, *μελίη*, *μέγας*, *μέγαρον*, *νιφάς*, *νέφος*, *νέυρη*, *σεῖω*, and some other words beginning with *λ*, *μ*, *ν*, *σ*.

3. With the Augment, and in Composition, the initial consonant in the same group of words is doubled: *ἐλλισσέτο*, *ἄρρηκτος* (*ρήγ-νυμι*), *ἄλλοφος*, *ἐννυμελὴς*, *ἀγάννυρος*, *ἐπισσεῖω*, *ἔδδισεν* (or *ἔδισεν*, scanned -- υ).

In most of these cases we may suppose that a consonant has been lost, so that *ρ* stands for *Fr* or *σρ*, *λ* for *σλ* or *γλ*, *μ* for *σμ*, *ν* for *σν* or *δν*, *δ* for *δF*, &c.

DIALECT AND STYLE.

§ 56. The Epic Dialect.

1. The dialect of the Iliad and Odyssey—called by the ancient Grammarians the ‘Epic’—is best described by the term **Old Ionic**, as being an older form of the Ionic which was spoken in historical times, and was adopted by Herodotus as the language of his history. The differences between Homeric and Herodotean or ‘New Ionic’ grammar are not slight, either in the inflexions or the syntax: but they are precisely the differences which are found to grow up between the earlier and the later stages of the same language. The Homeric poems, therefore, are monuments of an early Ionic literature. At what time they were composed—whether before or after the colonisation of Ionia, whether in Europe, or the islands of the Ægean, or the Asiatic coast, or by a poet equally at home in all Ionian cities—are questions which the language does not enable us to decide. It cannot be rash, however, to connect the school of poetry, of which these poems are doubtless the highest efforts, with the political and commercial greatness which we know to have been attained in the pre-historic times of Greece by the Ionian race.

2. The most striking characteristic, and the main difficulty, of the Epic dialect is the variety of forms which it employs,—a variety greater than we can suppose possible in any single spoken language.

3. The forms in actual use, however, are not quite so numerous as they appeared to be in the older grammars. For instance, *γέγονα* and *γέγα-μεν*, the regular Homeric 1 Sing. and 1 Plur. Pf. of *γίγνομαι*, were treated as forms of two distinct Perfects, *γέγονα* and **γέγαα*. And the same grammarians tell us in general terms that *η* and *ω* in the Endings of the Subj. might be shortened to *ε*, *ο*: not observing that the short vowel is regularly found in the Non-Thematic Tenses, and in no others. In these two instances, and in others of the same kind, the seeming variety and ‘irregularity’ were really the working of older and more complex rules.

4. Much of the Epic variety, again, is due to doubtful vowels (§ 53), the doubling of certain consonants, especially *σ* (§ 55), Metathesis (as *καρδίη* and *κραδίη*) and other phonetic influences (see § 51). In such cases we may suppose that the ordinary pronunciation was intermediate or fluctuating, so that there was no consciousness of the use of two distinct forms.

5. But after due allowance has been made for these causes of variety, the main difficulty remains, viz. the existence of palpably distinct forms of the commonest inflexions. Such are—

In the Verb,—the forms with and without Augment; the 3 Plur. in -ν and -σαν; the Subj. in -ω and -ωμι, -η and -ησι; the 2 Sing. in -s and -σθα; the Inf. in -ειν and -εμεναι (-εμεν).

In Declension,—the Gen. in -αο and -εω, -αων and -εων, -οιο and -ου, and (in the Pronouns) in -ειο, -εο, -ευ and -εθεν; the Dat. Plur. in -σι and -εσσι (often with different accent); the Acc. Plur. in -ιας, -vas, and -ῖς, -ῦς; the Pronominal forms ἄμμες, ἄμμε, ἄμμι(ν), ὕμμες, ὕμμε, ὕμμι(ν), along with ἡμεῖς, ὑμεῖς, &c.; the Prepositions παρά and παρὰ, πρὸς προτί and ποτί.

In the forms of Stems,—πολύ-s and πολλός-s, χείρων and χερείων, ὅστις and ὅτις, ὅς and ἑός, πόλις and πτόλις, πόλεμος and πτόλεμος.

§ 57. The Epic Style.

1. This multiplicity of grammatical forms can only be explained by the consideration that the language of Epic poetry was more than a *dialect*: it was a highly cultivated and consequently in some degree a conventional *style*, in which older forms were preserved by the force of poetical tradition. The use of archaic inflexion in such a style is not unknown in English: we retain in this way the 3 Sing. in -eth, many Past Tenses in -ed, the Pronoun ye, the Possessives *mine* and *thine* for *my* and *thy*, &c. The Homeric richness of inflexion is probably a phenomenon of the same kind, only on a much larger scale. How far the poetic dialect differed from the ordinary spoken 'Old Ionic' of the poet's contemporaries can only be guessed.

2. This character of the dialect appears also in the vocabulary, especially in the use of 'fixed epithets,' and in many conventional phrases and turns of expression. Several words and phrases are evidently used without any distinct meaning. Such are the epithets αἰάμων, γλαυκῶπις, αἰγίοχος, ἡριγένεια, the phrases μερόπων ἀνθρώπων, πολέμοιο γέφυρα, ἀδρότητα (καὶ ἥβην), and the like.

3. A few peculiarities of form may arise from 'mixture' of dialects. Thus we find an Æolic form πεμπάλοα (for πεπτ-) for the five pronged forks used at the sacrifice; see II. i. 463. The custom of using these forks is said to have been Æolic, so that the word may have been adopted with the thing.

§ 58. Metre and Syntax.

1. When Homeric and Hesiodic poetry were the only forms of literary composition—the Poetry and Prose of an age before written literature—it was natural that the structure of the Sentence should be based upon that of the Hexameter, so that the rhythmical divisions and pauses of the verse (the Cæsura, &c.) did much of the work of stops and marks of parenthesis. One illustration of this principle may be mentioned

here, as it sometimes helps us in following the train of thought in Homer:—

The rhythmical stress or accent is at the beginning of each line, and consequently a Clause which is meant to be subordinate or unemphatic is regularly introduced in the latter part of the line. Such Clauses are often parenthetical, and do not disturb the main construction: e.g.

Il. 1. 63 ἧ καὶ ὄνειροπόλον, καὶ γάρ τ' ὄναρ ἐκ Διός ἐστιν,
ὅς κ' εἴποι κ.τ.λ.

207 ἦλθον ἐγὼ παύσουσα τὸ σὸν μένος, αἶ κε πίθηαι,
οὐρανόθεν.

2. 347 νόσφιν βουλεύωσ', ἄνυσσι δ' οὐκ ἔσσεται αὐτῶν,
πρὶν Ἀργοσδ' ἰέναι κ.τ.λ.

Sometimes a Clause of this kind runs over into the next line; but in that case it almost always goes on to the end of a line, e.g.

Il. 2. 333 ὧς ἔφατ', Ἀργεῖοι δὲ μέγ' ἴαχον—ἀμφὶ δὲ νῆες
σμερδαλέον κονάβιζον ἀϋσάντων ὑπ' Ἀχαιῶν—
μῦθον ἐπαινήσαντες κ.τ.λ.

2. The influence of the metre in determining the use of words, and even in preserving rare words or inflexions, may often be recognised. With the help of Mr. Prendergast's Concordance it would be easy to make a list of forms regularly confined to a particular place in the verse. A single instance may be noticed. The Middle forms of ὄρω and εἶδον, which are used in Homer with an Active meaning, are found (with hardly an exception) at the end of the verse.

NOTES.

The numbers with the mark § refer to the 'Homeric Grammar.'

The subject of the *Iliad* is an episode of the siege of Troy—a quarrel between Agamemnon, the supreme king of the Greek army, and Achilles, their greatest warrior. When the poem opens, the Greeks are encamped on the coast near Troy: nine years have passed, and many Trojan towns have been taken and plundered, but the city itself still holds out.

The poet begins by announcing his subject (vv. 1—7), and then relates shortly the events which led to the fatal quarrel (vv. 8—53). The remainder of the first book may be divided into four parts, according to the changes of scene:—

1. The debate in the Assembly and quarrel (vv. 54—317).
2. The taking of Briseis, and complaint of Achilles to Thetis (vv. 318—430).
3. Interval of twelve days—restoration of Chryseis (vv. 430—492).
4. The prayer of Thetis for the defeat of the Greeks, and the half-comic scene between Zeus, Here, and Hephaestus (vv. 493—611).

1. **θεά**, the Muse, who sings by the mouth of the poet.

Πηληϊάδεω. The two Patronymic Endings *-iðh-s* and *-iãðh-s*, with the doubtful vowel of the Stem (**Πηλαΐς**, Gen. **Πηληϊος** and **Πηλέος**), give the forms **Πηληϊάδεω-s** and **Πηλεϊάδεω-s**. **-δεω** is scanned as one syllable, by 'Synizesis,' § 51, 7.

2. **οὐλόμενος** is an Epic variety of the Part. **δλόμενος**, meaning 'miserable,' 'accursed;' as **δλοιο** is a form of curse. Cp. **εὐήμενος** 'blessed' (Od. 2. 33), and **εὐναιο**, a form of blessing.

ἔθηκε 'made,' 'brought about;' cp. Il. β. 321 **ταῖς ἔργα . . ἔθηκε**.

3. **Ἄϊδι**, heteroclitc Dat. of **Ἀΐδης**, § 22, 2. **Ἀΐδης** is usually a person

in Homer, the god of the lower world; but cp. Il. 23. 244. Here the sense of place is required by *προΐαψεν*, 'hurled forth to Hades.'

4. *τεῦχε* (for *ἔ-τευχε*, § 11, 5). The Impf. shows that this Clause is really subordinate, 'while it made,' &c., § 27.

κύν-εσιν, Dat. Plur., § 20, 4. *αὐτούς*, i. e. their bodies, § 46, 1.

5. *πάσι* 'of all kinds;' cp. 5. 52 *ἄγρια πάντα*, 'all kinds of game.' Here vultures are especially meant. *ἔτελείετο*, § 8, B, 1.

6. *ἕξ οὖ* goes with *ᾄειδε* (v. 1), the poet wishing to mark exactly the part of the Trojan story which he has taken for his subject, viz. the quarrel of Achilles and Agamemnon. So Demodocus in the *Odyssey* sings of a strife of Odysseus and Achilles (8. 74 ff.), and again he sings (8. 500) *ἐνθεν ἑλὼν ὡς κ.τ.λ.* 'taking up the story from the point where,' &c. And the *Odyssey* itself opens in the same way.

The parenthesis (vv. 2-5) explains how the 'wrath' yielded matter for an Epic poem. *Διὸς δ' ἔτελείετο βουλή* does not refer to any particular purpose of Zeus; compare *Διὸς μεγάλου διὰ βουλὰς* in the sketch of Demodocus' song, *Od.* 8. 82.

διαστήτην 'parted:' *στήναι* (2 Aor.) generally implies motion.

8. *τίς τ' ἄρ . . θεῶν* 'which then of the gods,' &c.: on *τ' ἄρ(α)* see § 49, 3. *σφωέ*, § 23.

ἔριδι, with *ξυνέηκε*, 'brought them together in strife.'

ξυν-έηκε, § 5, 3. The *ε* of *έ-ηκα* is the Augment.

μάχεσθαι 'for fighting,' 'so that they fought;' § 36, 1.

9. *ὁ* 'he,' the common meaning of the Art. in Homer, § 47, 1.

10. *νοῦσος* is Ionic for *νόσος*, § 53, 1. *ὀλέκοντο δὲ λαοί* is subordinate (see on v. 4), so that the next line is construed with *ᾤρσε*. A prose writer would have said *νόσον κακὴν καὶ τοῖς λαοῖς ὀλεθρίαν*, or the like.

11. *τὸν Χρῦσσην*. This use of the Article is scarcely to be paralleled in Homer. In other examples with a Proper Name it is used with an adversative Particle (*αὐτὰρ, μὲν, δέ*), and only of a person already mentioned: e.g. 2. 105 *αὐτὰρ ὁ αἶτε Πέλοψ*. It may be meant to introduce a new person on the scene, § 47, 2, b.

13. *λυσόμενος*. The Act. means simply 'to release:' the Mid. means 'to obtain the release for oneself,' 'to ransom.' The notion of 'getting a thing done,' as opposed to doing it, is not the essential one: see Riddell's Digest, § 87.

ἄπερείσια, 'boundless:' *πέρ-ας*, 'end.'

14. *στέμματα* (from *στέφω*) 'a chaplet' of wool, his symbol as priest of Apollo, which as a suppliant he does not wear, but carries on his staff (*Ameis*). Note that *στέμματα* and *στέμμα* (v. 28) are used without distinction: so *τόξον* and *τόξα*. On the *ā* of *Ἀπόλλωνος*, § 53, 2.

18. = 'May the gods grant you victory, &c., if you release my daughter.' *θεοί* scanned as one syllable, § 51, 7.

19. *πόλιν*. On the scanning of the second syllable, § 53, 3.

20. λύσαιτε. The Opt. is a gentle form of Imperative, § 30, 2.

τὰ δ' ἄποινα. The Art. points the antithesis: not 'take this ransom,' but 'take instead the ransom,' § 47, 2, *b*.

δέχεσθαι, Inf. used as an Imperative, § 36, 3.

The Pres. δέχεσθαι brings the act into connexion with λύσαιτε ('release her, while you receive ransom for so doing'), see on v. 10. Conversely in v. 23 the Aor. δέχθαι is the main verb, αἰδεῖσθαι subordinate.

22. ἐπευφήμησαν 'gave their voices in favour:' ἐπί expresses the *direction* of the assent given: so ἐπινεύω.

23. αἰδεῖσθαι. The word αἰδώς in Homer includes all shrinking from complaint or disapproval—shame, respect, pity, &c. δέχθαι, § 3, A.

24. θυμῷ, a locative Dat., 'in his soul.'

25. ἐπί, in Tmesis, § 41, 2. μῦθον, cognate Acc., § 37, 2, 'enjoined a hard speech,' i.e. 'gave him an injunction in hard words.'

26. κηεῖω, Subj., § 13, A. μὴ κηεῖω is virtually an Imperative, 'see that I do not find you,' § 29, 5.

28. μὴ 'lest.' οὐ χραίσμη 'avail not.' τοι, encl. Dat. of σύ.

31. ἐποικομένην. The ἰστός or beam was upright, and the worker moved backwards and forwards; cp. Lat. *obire telam*.

ἀντιόωσαν 'presenting herself for,' 'coming to.' Part. (with Assimilation, § 8, B. 2) of ἀντιάω. Elsewhere ἀντιάω and ἀντιάω take a Gen. with the notion of 'coming to take part in' something (μάχης, ἔργων, &c.)

32. νέηαι, on the form of the Subj., § 13, B.; on the meaning, § 33, 2.

33. ἔδδεισεν, also written ἔδεισεν, § 55, 3. The original form was ἔ-δφεισα (Curt. Stud. viii. 466); as to *F*, see § 54.

35. ὁ γεραίός, on the Art. see § 37, 2, *e*.

37. κλῦθι, 2 Aor. Imperative, § 3.

ἀμφιβέβηκας lit. 'dost stand over;' the metaphor is from bestriding for protection, cp. Il. 17. 4 ἀμφὶ δ' ἄρ' αὐτῷ βαῖν' ὥς τις πέρι πτότακι μῆτηρ. Note that Apollo in the Iliad is especially a Trojan deity. The prominence of Apollo in Greek religion dates from Dorian times.

38. Τενέδοιο, Gen. with ἀνάσσω: so with ἡγήομαι (see on v. 71). κρατέω (v. 79). ἱφί 'mightily,' Neut. of *ἱφί-ς, 'strong;' on the Hiatus, probably due to loss of *F*, see § 54.

39. Σμινθεῦ, epithet, said to be from a town Σμίνθη; or = μυσκίνορος, from σμίνθος, a mouse.

ἐπί . . ἔρεψα 'roofed in,' i.e. 'built.' It seems strange to couple the building of a temple with the every-day service. Possibly, however, the temples here meant were more temporary structures of branches (Pausan. x. 5. 5). Others explain 'decked with boughs,' Vuyg. An. 2. 248).

40. μηρία, see the sacrifice, v. 460 ff. κατὰ . . ἔκηα, Tmesis.

41. ἥδ' 'and,' see § 49. κρήνην, 1 Aor. Imper. (κραταίνω).

44. κατὰ is here 'down from,' § 42, 2.

47. αὐτοῦ 'he,' as opposed to the arrows.

κίνηθέντος 'when he moved' (not 'while he moved').

νυκτὶ εὐκώς: so 12. 463 νυκτὶ θοῇ ἀτάλαντος ὑπώπια 'his brows the image of swiftly coming night.' ἦϊε (εἶμι), § 8, A, 3.

48. μετὰ 'into their midst,' adverbially.

50. ἐπ-ώχετο. ἐπί=the English 'over' in *go over, tell over*, &c.; so in ἐπαγείρω, 'to go round and collect' (v. 126), ἐπάρχεσθαι (v. 471).

51. αὐτάρ, § 49. αὐτοῖσι, the men, § 46, 1. ἔχε-πευκές 'holding sharpness,' hence 'painful.'

52. θαμειαί goes with the Verb, 'burned thickly.'

54. ἀγορήνδε, § 24. καλέσσατο, Mid.= 'had them summoned,' by heralds. For the σσ see § 9, 1, and § 55, 1.

56. ὅτι ῥα, § 49, 3. ὀρᾶτο, Mid., § 58, 2.

57. ἦγερθεν, 3 Plur., § 2.

58. τοῖσι δ'. This δέ is not to be translated; it marks the 'apodosis,' or Clause completing the sentence introduced by ἐπεί.

59. ἄμμε, = ἡμᾶς, § 23. παλιμπλαγχθέντας 'driven back;' πλάζω is 'to send adrift.' πάλιν 'back' (never 'a second time').

60. εἴ κεν . . φύγοιμεν 'supposing always that we escape death:.' γε marks the contrast of θάνατος to flight.

61. εἰ δή 'if it has come to this that.' δαμᾶ, Fut., § 12, 3.

62. ἐρείομεν, a Subj., in form like κιχείω (v. 26).

63. ὄνειροπόλον, one who is 'conversant with dreams,' who gets divine direction in dreams. καὶ γάρ τε, § 49, 9.

64. ὅς κ' εἶποι, Opt. of the more remote End, § 34, 2, a.

ὅ τι τόσσον ἐχώσατο 'wherefore he has taken such offence,' § 37, 1.

65. εὐχολῆς 'whether his complaint is about a vow (unperformed),' § 39, 5. On εἴτ' ἄρ', § 49, 3.

66. αἶ κέν πως κ.τ.λ. (let us ask) 'in the hope that it will be his pleasure' &c. βούλεται, however, cannot be a Subj., since the short vowel is not found in the Pres Subj. of Verbs in -ω. Probably the true reading is βούλητ' ἀντιάσας (Curt. Verb. ii. 72).

70. The μάντις does not merely predict: he understands the whole case, and knows the mind of heaven regarding it. A θεοπρόπιον (v. 85) is a revelation of the mind or temper of a god, given either directly or by signs. ἤδη, Plpf., § 7, 2. On the Art., § 47, 2, d.

71. νήεσσι, § 20, 4. ἡγέομαι with the Dat. means 'to guide,' with the Gen. 'to command.' εἴσω is here = εἰς; not 'within,' as in Attic.

72. ἦν, from ὅς = *suus*. τήν, Art. = Rel., § 47, 3.

74. κέλεαί με. Calchas has not been named, but understands Achilles to appeal to him as μάντις of the army.

76. σύνθεο 'give heed.'

77. ἦ μέν, § 49, 4. πρόφρων, with ἀρήξειν (= *προφρονέω*), 'that thou wilt be forward in succouring me.'

78. *χολωσέμεν* 'that I shall enrage.'

79. *καὶ οἱ κ.τ.λ.* 'and whom the Greeks obey.' The second member of the sentence is independent of the Relative; cp. v. 95.

80, 81. *χώσεται*, Subj. with short vowel, § 13, A. *χέρης* 'a subject' (= *ὑποχείριος*), serves as Positive to *χείρων* or *χειρίων*, 'inferior.' *χώσεται* and (v. 81) *καταπέψῃ* are instances of Subj. without *ἄν* in a general reflexion, § 33, 1, a.

χόλον γε 'his fit of rage,' opposed to *κότος*, 'resentment,' 'spite.'

82. *ἀλλά* marks the apodosis, = 'yet.' The correspondence of the two Clauses *εἴ περ—ἀλλά*, is further marked by *τε—τε*, § 49, 9.

88. *ζώντος καὶ . . δερκομένοιο*, a pleonasm, used for the sake of solemnity: cp. *ζώντων καὶ ὄντων Ἀθηναίων*; cp. also v. 99 *ἀπριάτην ἀνάποινον* = 'without money and without price.'

89. *κοίλης*, for *κοίλησι*, § 20, 6. *ἐποίσει* (*ἐπιφέρω*).

90. *σὺμπάντων Δαναῶν*, with *οὗ τις* in v. 88.

92. *θάρσῃσε* 'took courage.'

98. *ἐλικώπιδα*, probably 'with well-rounded face.' The Masc. occurs at v. 389 *ἐλίκωπες Ἀχαιοί*. *ἔλιξ* always implies a bent or twisted form: thus, *νέες ἀμφιέλισσαι* 'ships evenly rounded:' *ἔλικας βοῦς* 'well-rounded, goodly oxen.'

99. *ἀπριάτην* is an Adv. in Od. 14. 317, and so perhaps here.

100. *πεπίθοιμεν*, a Reduplicated Aor., § 4.

103. *ἀμφιμίλαιναι* is to be taken with the Verb *πίμπλαντο*.—'were filled (so as to be) black (with rage) on both sides.' *ἀμφί* is used in this way of various feelings, e.g. Il. 3. 442 *ἔρως φρένας ἀμφεκάλυψεν*; 6. 355 *πόρος φρένας ἀμφιβέβηκεν*; Od. 8. 541 *ἄχος φρένας ἀμφιβέβηκεν*. Similarly *περί* in Il. 11. 89 *περὶ φρένας ἕμερος αἰρεῖ*.

The notion of *blackness* as a sign of anger is natural enough; cp. *νυκτὶ ἐοικώς* (v. 47), also Il. 17. 591 *τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα*. (This interpretation, which comes in substance from the Alexandrian Grammarians, is defended at length by Autenrieth, in his edition of Nagelsbach's commentary. He reads *ἀμφὶ μέλαινα*—perhaps rightly.)

104. *λαμπετόωντι*, § 8, B. 2. *ἔκ-την*, Plpf., § 7.

105. *πρώτ-ιστα*, a double Superl.

κάκ' ὁσσόμενος 'with mischief in his look.'

107. 'Evil is dear to you to prophesy,' i.e. it is your pleasure to prophesy evil, § 36, 2. On the Art. see § 47, 2, d.

110. *δή* gives a shade of irony, like our 'really.'

112. *πολύ βούλομαι* 'I greatly prefer'; cp. v. 117. *αὐτήν* 'herself' (rather than any ransom). On the Pf. *προβίβουλα* 'I prefer,' § 26.

114. *ἐθόν*, § 23, 1, 44, 3, 54. *χερείων*, see on v. 80.

116. *ὤς*, Demonstr., § 48, 1. *δό-μεναι*, Inf., § 15.

119. *ἔω*, Subj., § 13, A.

120. *λεύσσετε* is emphatic, 'it is in full view of all that my prize

is going from me.' ὅ='that' (not in agreement with γέρας), see § 48, 2.

123. γάρ. The speech begins (somewhat abruptly) with the reason for the proposal which is made in v. 127, but is already in the speaker's mind.

124. ξυνήϊον is 'a piece of common property,' from ξυνός 'common' (like ξεινήϊον, the gift of a ξείνος).

ἴδμεν κείμενα=ἴδμεν ὅτι κεῖται, § 37, 7.

125. τὰ μέν. The Art has the force of a Rel.; but see § 47, 3.

ἐξεπράθομεν 'have taken by sack from.'

126. παλίλλογα goes closely with ἐπαγείρειν, 'to collect back.' The notion of 'collecting' is given both in παλίλ-λογα and ἐπ-αγείρειν, Achilles dwelling on it with rhetorical variety of phrase. λαούς is best taken (as Mr. Paley suggests) after ἐπαγείρειν, which is construed as a Verb of 'asking' or 'taking from,' with a double Acc. Otherwise we should have the Dat.; cp. 4. 341 σφῶϊν μέν τ' ἐπέοικε κ.τ.λ. Besides, the collection would be made *from*, not *by*, the λαοί, the rank and file.

128. αἶ, § 49. ποθι, § 24. On the force of κεν, see § 33, 1, e.

129. δῶσι, Subj., § 2.

131. μὴ δὴ οὕτως, § 51, 6.

132. κλέπτε νόω 'do not seek to trick by scheming,'=do not try to contrive a trick. παρελεύσεται 'get beyond,' 'get the better:' so παρεξελθεῖν Διὸς νόον (Od. 5. 104) 'to outwit Jove.'

133. 'Do you mean, in order that you may have a prize for yourself, that I should sit down tamely in want of one—and accordingly tell me to give back this maiden?' αὐτάρ marks the apodosis (as Il. 3. 290): κέλευαι δὲ κ.τ.λ. would be in Prose κελεύων or ὅτι κελεύεις, '(is this what you want) when you bid me,' &c. On αὕτως see § 46, 2.

135. εἰ μέν κ.τ.λ. The apodosis is left unexpressed because it is only on the second of the two alternatives ('if they do not give'), that anything is to follow.

136. ἔρσαντες 'making it fitting,' pleasing, to my mind; cp. the Adj. θυμήρης 'pleasant.' ἀντάξιον 'an equivalent,' for Chryseis.

137. δώ-ωσιν, § 13. On the second δέ, see on v. 58. The Subj. ἔλωμαι gives a peremptory tone (=I am resolved to take); § 29, 1.

139. κεν with the Fut. κεχολώσεται, § 35; so v. 175, 523.

ὅν κεν ἴκωμαι 'whom (in the case supposed) I shall come to,' § 33, 1.

140. ἥτοι (properly ἦ τοι) is a strong affirmative, § 49, 1; distinct from ἥτοι 'either.'

141. ἐρύσσομεν, Aor. Subj., § 13, A: so ἀγείρομεν, θέλομεν, βήσομεν.

144. The order is, εἰς τις, ἀνὴρ βουλευφόρος, ἔστω ἀρχός.

148. ὑπόσρα ἰδών 'with a scowl;' properly 'looking from beneath' (his eye-brows).

149. ἐπιεμένε 'that dost wear' as a coat of armour; ἔννυμι, § 11, 4.

150. πρόφρων. cp. v. 77. πείθηται, Subj., § 29, 3, 'how shall any one obey words for thee,' = obey thy words.

152. αἰχμητῶν, Gen., § 19, 5.

154. οὐδὲ μὲν 'nor yet,' = Attic οὐ μὴν οὐδέ, ἀλλ' οὐδέ.

155. Φθίῃ, in Thessaly, the home of Achilles.

156. ἐπειή (υ υ -), for ἐπεί; so τίη for τί, v. 365.

157. ἡχῆεσσα. Hiatus, § 54.

158. μέγα 'very.' χαίρης, for the sequence of Tenses see § 34, 2, c.

159. τιμὴν 'vengeance,' lit. payment; cp. 3. 286-288.

160. τῶν, Neut.; the Gen. with Verbs of emotion, &c., as v. 180, 429.

162. δόσαν δὲ κ.τ.λ., cp. v. 79. υῖες, § 22, 2.

163. μὲν, = μήν, § 49, 4. ἴσον, for *fῖσον*, § 54. ὁππότε, § 55, 1.

164. Τρώων ποτολίεθρον, not Troy itself, but any Trojan town (such as Chryse, Thebe); hence the Subj. without ἄν, § 33, 1, c.

165. πολυαῖκος, i.e. full of rapid movement, onset, flight, &c. (ἀίσσω).

167. τό, Art. of contrast, § 47, 2.

168. κάμω. The Aor. expresses the *access* of weariness.

170. ἴμεν, Inf., § 15, A. κορωνίσιν 'curved.'

οὐδέ σ' ὄτω, σ' is for σοι; ὄτω is ironical, 'I do not fancy,' 'I have no notion,' cp. v. 296. ἀφύξειν, Act., of drawing for another's benefit. Achilles declines to be the humble minister to Agamemnon's avarice.

173. ἐπ-έσσυ-ται, Pres. ἐπι-σσεύω: Reduplication, § 11, 2.

174. ἐμεῖο, § 23. πάρα, = πάρεσι, § 41, 1.

175. κε, as v. 139, 'will honour me' (if you do not). μητίετα, § 17.

180. Μυρμιδόνες, the Thessalian people of whom Achilles was chief.

184. πέμψω, Fut. Ind., of what he is obliged to do: ἄγω, Subj., of what he does of his own will; κε shows that the latter depends on the former, 'I in that case will,' &c., § 31, 1.

186. στυγέω is the strongest word in Homer for the feeling of fear.

187. Literally, 'to think (of himself) alike with me:' ἴσον is a Neut. used adverbially, cp. ἴσα in Od. 15. 520 τὸν ἰὺν ἴσα θεῷ Ἰουκῆσιν αἰσώροισι, 'look upon him equally with a god,' i.e. as equal to a god.

ὁμοιωθῆναι ἄντην 'to put himself in comparison with me face to face.' The Aor. in -θην is here Reflexive, like the Middle.

188. ἐν is adverbial, στήθεσσι a locative Dat., 'his heart within debated in his breast.'

190-192. ὃ γὰρ gives point to the alternatives, ἢ -ἢ, § 47, 1.

In v. 191 ὃ (δὲ) marks the contrast with τοὺς μὲν κ.τ.λ.

191. ἀναστήσειεν 'make them rise,' i.e. break up the assembly. τοὺς means 'the others,' the rest of the assembly.

194. ἦλθε δ' is the apodosis to εἰς ὃ κ.τ.λ.; see on v. 58. The change from the Impf. to the Aor. makes this clear.

197. στή 'came and stood,' cp. v. 6. κόμης 'by the hair.'

200. οἱ, Athens, 'her eyes looked terrible.'

201. **πτερόντα**. Words are so called because they fly from the speaker to the hearer—a kind of personification.

μιν, with **προσηύδα**. **φωνήσας** ‘raising his voice.’

203. **ἴδῃ**, Mid.: cp. **ὄρατο**, v. 56. Some ancient critics read **ἴδῃς**.

205. **τάχ’ ἄν . . ὀλέσση**, a solemn threat, § 29, 4. **τάχα** ‘quickly.’

211. **ὀνειδισον ὥς ἔσεται περ** ‘revile him (by telling him) how it will be;’ **ὥς ἔσεται περ** standing as object to **ὀνειδισον**: cp. Od. 21. 212 **σφῶϊν δ’ ὥς ἔσεται περ ἀληθείην καταλέξω**, ‘I will tell you the truth as to how it will be.’ **ἦτοι**, see v. 140.

216. **εἰρύσασθαι** ‘to uphold, save:’ Aor. of the *act* of obedience which kept the command from failing.

217. **καὶ . . περ**, § 49, 8. **ὥς**, ‘so,’ § 48, 1.

218. **ἐκλυον**, Gnostic Aor., § 25, 2. **αὐτοῦ** is emphatic, ‘he who listens to the gods is heard himself in return.’

219. **ἦ** ‘spoke,’ § 8, A. 2: the 1 Sing. **ἡμί**, ‘I say,’ occurs in Aristoph.

221. **βεβήκει** ‘took her way:’ **βέβηκα** expresses properly the attitude of walking, the step or stride, § 26, 2; hence **βεβήκει**, ‘was in act to go,’ comes to mean ‘started to go’ (not ‘had gone’). The intervention of Athene was evidently suggested by the difficulty of understanding why Achilles should have given way to Agamemnon so much as he did. The difficulty is inherent in the subject of the Iliad: the anger of Achilles is made as fierce and calamitous as possible, but it must not bring on a catastrophe at this point of the story.

226, 227. **πόλεμος**, the ordinary battles in which the whole army (**λαός**) took part, is opposed to **λόχος**, ambush, which was the work of chosen champions (**ἀριστῆες**). **πόλεμῶν**, § 53, 3.

228. **τέτληκας** ‘hast the heart,’ § 26, 2. **κῆρ** ‘destruction.’

230. **ὅστις κ.τ.λ.** ‘from any one who speaks in opposition to you,’ the Clause standing as object to **ἀποαιρεῖσθαι**.

231. **δημοβόρος βασιλεύς** is an exclamation (not Nom. for Voc.).

Note that the charges of cowardice and avarice are merely rhetorical, and do not answer to anything in Homer’s character of Agamemnon.

232. **ἦ γὰρ ἄν κ.τ.λ.** ‘else this had been the last outrage,’ § 30, 6.

234 ff. The sceptre does not belong to Achilles. It is borne by the Achaean **δικασπόλοι**, i.e. it is held by each speaker in turn, to show that he is ‘in possession of the house.’ Achilles casts it down when he has done speaking, v. 245: cp. the scene, Il. 18. 505.

236. **περὶ . . ἔλεψε** takes a double Acc., as a Verb of ‘taking from.’

238. **θέμιστας** ‘judgments,’ the usages which in a primitive society answer to what we should call ‘the course of justice.’

εἰρύναι ‘have in their keeping,’ ‘uphold,’ § 26.

πρὸς Διός ‘at the hands of Jove,’ by his authority.

239. **ὄρκος**, here in its strict sense, the object sworn by.

244. **ὃ τ’** ‘that,’ § 48, 2.

245. ποτί, in Tmesis, = προσέβαλε γαίη.
 250. τῷ, Dat., § 38, 1. μερόπων, a conventional Epic word, the meaning of which is unknown; see § 57, 2.
 251. τράφεν ἦδ' ἐγένοντο. The more important word is put first.
 256. κεχαροίατο, Reduplicated Aor., § 4.
 257. Lit. 'If they were to hear all this about you fighting,' = of your fighting; πυθέσθαι τι τινός, to hear a thing of a person.
 258. περὶ . . ἔστέ 'are beyond,' 'excel.'
 βουλὴν 'in counsel,' Acc., § 37, 4. μάχεσθαι, § 36, 2.
 262. ἴδωμαι, Subj., § 29, 6: on the Hiatus, § 54.
 263. οἷον Πειρίθοον = οἷος ἦν Πειρίθοος, by 'Attraction.'
 265. This line is probably interpolated (from Hes. Scut. 182), in order to bring in the Athenian hero, Theseus.
 268. Φηρσίν, the Centaurs; φήρ is Æolic for θήρ (Thessaly being Æolic), and is here used as a proper name. The reference is to the war of the Centaurs and Lapithae.
 270. ἀπίης, possibly 'distant,' ἐξ ἀπίης γαίης being a repetition of τηλόθεν. Or, Ἀπίη γαίη may be an old name for the Peloponnesus; see Mr. Gladstone's 'Studies on Homer,' I. 379.
 271. κατ' ἑμ' αὐτόν 'by myself,' as an independent πρόμαχος.
 273. καὶ μὲν = καὶ μὴν, § 49. ξύνιεν, § 2.
 274. ὕμμες (= ὑμεῖς), said to be Æolic; § 23.
 275. ἀποαίρεο, for ἀπο-αίρέ-εο.
 277. ἔθελ'. The εἰ forms one syllable with the final η of Πηλείδῃ. The choice is between this unusual Synizesis and the post-Homeric form θέλω.
 278. οὐ ποθ' ὁμοίης κ.τ.λ. 'has a right to no common measure of honour;' ὁμοίος is often = 'common to all.'
 283. Ἀχιλλεῖ μεθέμεν χόλον 'to let go your anger in favour of Achilles;' constr. as in Hor. Od. 3. 3, 33, iras . . Marti redonabo.
 284. ἔρκος πολέμοιο 'a bulwark against war,' § 39, 1.
 289. ἄ τιν' οὐ κ.τ.λ. 'in which (Acc., § 37, 1) I deem that some one [meaning himself] will not obey him.'
 291. 'Therefore do his revilings dash forward to be spoken?' i.e. 'is that a reason for this outburst of abuse?' The ὀνείδεα are half personified (like ἔπια περὶόντα, v. 201); as in Hdt. 7. 160 ὀνείδεα κατιόντα ἀνθρώπῳ φιλέει ἐπανάγειν τὸν θυμόν, 'hard words when they go down into a man are apt to stir up his wrath:' cp. also Hdt. 1. 112 ὥστε κατιόντος τοῦ οἴνου εἰς τὸ σῶμα ἐπαναπλῶεν ὑμῶν ἔπια κακά, 'when the wine goes down evil words are floated up.' With προθέω, cp. Od. 24. 320 δρυὸν μένος προὔτυψε 'rage charged forward' (like Τρῶες δὲ προὔτυψαν in the Il.). On the Inf. μυθήσασθαι see § 36, 1.
 292. ὑποβλήδην 'taking up,' 'interrupting:' there is no form of address in this last speech of Achilles.

294. ἔργον, Acc., § 37, 1. ὑπέιξομαι, Fut. with εἰ δὴ 'if really,' 'if it must be that;' cp. v. 61.

296. οἶω, cp. v. 170. Achilles echoes v. 289, mockingly.

299. γε points the contrast between ἀφέλεσθε and δύντες, 'since you have but taken away what you gave.'

302. εἰ δέ (εἰ δ' ἄγε, &c.) is generally explained by supposing an Ellipse (εἰ δὲ βούλει), but this is very doubtful. γνῶ-ωσι, § 13.

306. ἔσας. An Epic variety for ἴσας, used in certain phrases only.

307. ἦϊε, Impf. of εἶμι, § 11, 3. Μενoitιάδῃ, Patroclus.

311. ἐν is adverbial, 'went among,' i.e. with them.

314. λύματα, = Attic καθάρματα, 'off-scourings.'

317. ἐλισσομένην περὶ καπνῶ, 'eddyding round the smoke,' i.e. borne up in the smoke-wreaths. So in Il. 22. 95 ἐλίσσόμενος περὶ χειρῇ, of a serpent 'coiling himself round (the inside of) his nest.'

320. Ταλθύβιον. A family of heralds claiming descent from him existed in historical times in Sparta, Hdt. 7. 134.

322. κλισίην, Acc. with a Verb of motion, § 37, 6.

323. ἀγέμεν, Inf. = Imperative, § 36, 3.

324. δώησιν, usually δώ-η, § 2. ἔλωμαι, v. 137.

326. ἐπὶ μῦθον ἔτελλε, v. 25.

331. ταρβήσαντε 'struck with awe;' cp. θαρσήςας, v. 85.

333. ἦσιν, for Ἔησιν, § 54.

338. τῷ δ' αὐτῷ κ.τ.λ. 'they themselves.'

340. καὶ πρὸς τοῦ, not 'the king,' but 'him too, the king,' § 47, 2, b.

δὴ αὐτε, cp. δὴ οὕτως, v. 131; § 51, 6.

342. ὀλοῦησι, ὀλοός, § 51, 3, c.

341. γένηται, Subj. with εἰ, § 33, 1, c.

343. πρόσσω καὶ ὀπίσσω, i.e. 'backwards as well as forwards:' he sees only πρόσσω, does not look round and consider the whole case.

344. μαχέοιντο should probably be μαχεοίαν, § 2, (3 Plur.)

349. ἐτάρων with νόσφι λιασθείς.

350. ἐπ' ἀπίρονα. So Aristarchus: the MSS. have ἐπὶ οἶνοπα.

351. αὐτός, by his own act, § 46, 1. ἀπούρας, Part. of ἀπηύρων.

352. περ, in its simplest use, 'very.'

353. τιμήν περ 'honour, surely, he ought to have bestowed on me.' ὄφελλεν, Homeric form for ὄφειλεν.

362. σε φρένας, Acc. of 'whole and part,' § 37, 5.

363. εἶδομεν, for φείδομεν, § 54. Besides the long and short Stems in οἶδ-(α), ἴδ-(μεν), this Pf. uses two others—

εἶδ-, in the 1 and 2 Plur. Subj. εἶδ-ομεν, εἶδ-ετε, and the Part. Masc. εἶδ-ώς (but Fem. ἴδ-νῖα): also in the Fut. εἴσομαι (for εἶδ-σομαι).

εἶδε-, in the Subj. εἶδέ-ω (or εἶδῶ), εἶδῃς, εἶδῃ, 3 Plur. εἶδῶσι; also Opt. εἶδε-ίην, and Fut. εἶδή-σειν.

365. πάντα is governed by ἀγορεύω, 'why do I tell you this (telling it) all to one who knows it?' On ἰδυίη see the last note.

368, 369. The division of the spoil, according to the constitutional usage of the time, was made by the army. Each 'king' was given a separate 'prize' (γέρας), a piece of spoil taken out (ἐξαιρετόν) before the general division, which was no doubt made by lot.

382. On the Art. see § 47, 2.

388. μῦθον, Acc. of cognate meaning, § 37, 2.

393. περί-σχεο 'protect,' metaphor as in ἀμφιβέβηκας, v. 37.

ἤϊός, Gen. of εὔς 'good,' with peculiar rough breathing.

394. λίσσαι, Imper. of the 1 Aor. ἐλλισά-μην. The λ of this Verb always has the value of a double letter: hence Δία λίσσαι, see § 55, 2.

396. σοο with ἀκουσα. πατρός 'my father,' Peleus; but cp. v. 358. The ancient critics were perplexed by the question where Thetis lived: see Ar. Nub. 1067-8.

399. ὅπποτε 'whenever the time was that.'

403. Βριάρεων—Αἰγαίωνα. Where two names are given, one said to be used by the gods, the other only by men, it will be found that the divine name is the one which has the clearer meaning. Βριάρεως is of course from βριάρός, 'strong.' The Greeks liked proper names to convey some meaning of good omen.

408. ἐπὶ with ἀρῆξαι, Tmesis, § 41, 2.

409. τοὺς δὲ . . Ἀχαιοὺς, § 47, 2. ἀμφ' ἄλα, the camp being in the bay between the two promontories, Rhœtæum and Sigcæum. ἔλσαι is 'to pen,' drive into a corner (Root *fel*).

412. ὅ τ' 'in that,' § 48, 2.

414. αἰνὰ τεκοῖσα 'miserable in my child-bearing:' the idea is repeated in v. 418, τῷ σε κακῇ αἴσῃ τέκον. αἰνά, Adv., § 37, 1.

416. 'Thou hast thy portion (of life) for a little while indeed.' ἔγν lengthens the preceding syllable, § 55, 2.

418. ἔπλεο 'hast come to be' (2 Aor., formed like ἔ-σχε-το, ἔ-σπε-το) αἴσῃ, Instrumental Dat., § 38, 3.

419. τοῦτο, here = 'this matter of yours,' like Lat. *iste*, § 45.

424. κατὰ δαῖτα 'about a feast,' 'on the business of a feast.'

428. ἀπεβήσето, § 9, 3. αὐτοῦ 'where he was.'

430. ἀέκοντος, with βίῃ, 'doing violence to his unwillingness.'

434. προτόνουσιν 'by the forestays' i.e. ropes from mast to prow.

436. In this mode of mooring ships the stern faced the shore, and was made fast by stern-hawsers (πρυμνήσια), while the bows were prevented from swinging by blocks of stone (εὐναί) thrown out with ropes attached to them: see Riddell and Merry's Odyssy, Appendix 1, § 18.

449 ff. οὐλοχύτας 'meal of 'sprinkling.' The word οὐλαί (not οὔλαι) meant barley-meal, prepared in a primitive fashion that seems to have survived in ritual.

The sacrifice began by washing of hands and the lifting up of the οὐλαί (οὐλοχύτας ἀνέλοντο) ready for sprinkling. The prayer followed, accompanied by the act of sprinkling (οὐλοχύτας προβάλοντο, v. 458), and also by the cutting off and burning of the forelock of the victim, which is not mentioned here; cp. Od. 3. 446. After these preliminary rites (κατάρχεσθαι) the attendants raised the victim's head—a symbolical way of offering it to one of the 'upper' gods—and the chief officiating person—king or head of the family—killed and flayed it. The thigh-bones were cut out (μηρούς τ' ἐξέταμον) and covered up between two layers of fat (κνίση); slices of meat from other parts of the carcase were laid upon the fat (ἐπ' αὐτῶν ὠμοθέτησαν), and the whole was burned, with libations of wine, as the portion of the gods. Cp. Od. 3. 440–460, with Riddell and Merry's notes.

There is some difficulty about the forms μῆρα (v. 464) and μῆρία (v. 40, &c.)—both used only in speaking of sacrificial rites. Probably they are old synonyms of μῆροί, applied to the parts actually offered (viz. the bones and fat), because these parts were supposed to be accepted by the gods as equivalent to the whole thigh. This is indicated by the story of the trick played by Prometheus (Hes. Theog. 535 ff.).

454. ἴψαιο 'didst bear hardly on,' 'punish:' cp. ἐν-ιπή 'rebuke.'

461. δίπτυχα, Acc. Fem.; the ordinary Nom. is δίπτυχο-s: § 22, 2.

462. ἐπί, with λείβε, 'poured over them.'

466. ἐρύσαντο 'drew off' (from the spits).

467. τετύκοντο, redupl. Aor., § 4.

468. εἵσης 'even,' fair to all; cp. v. 306.

469. ἐξ . . . ἔ-ντο (ἴημι) 'let away,' 'satisfied:' cp. μεθέμεν χόλον, v. 283.

470. ἐπεστέψαντο 'filled up.' ποτοῖο, Gen. of Material, § 39, 4.

471. ἐπαρξάμενοι δεπάεσσιν 'having given first drops all round into the cups' (to be poured out as libations before the cups were filled). The Verb ἄρχεσθαι may be applied to any preliminary ritual, and ἐπί gives the notion of going 'over' or round the company, as in ἐπώχeto (v. 50). ἐπαγείρειν (v. 126); see Merry and Riddell on Od. 3. 340.

473. καλόν, Adv. = Attic καλῶς, § 37, 1. παιήονα, the song of rejoicing.

474. φρένα, Acc. of the seat of feeling, § 37, 4.

475. ἐπί, in Tmesis, = κνέφας ἐπῆλθε.

478. καί, here used to mark the apodosis: so in v. 494.

479. ἱκ-μενον 'favouring,' Lat. *secundus*; 2 Aor. Part., § 3, A.

481. πρήσεν. πρήθω has the meanings 'blow' and 'burn.'

κῦμα is the broken surface of the sea; cp. v. 483 'the ship coursed through the κῦμα;' also v. 496.

481, 482. ἀμφί is used adverbially, στείρη is a locative Dat.: cp.

αἰγιαλῷ βρέμεται, Il. 2. 210, also the note on v. 188 (above). νηός, with στεῖρῃ, 'on the stem of the ship as it sped along.' πορφύρεον expresses a dark and turbid quality of colour.

484. ἐπεὶ ῥα, § 49, 3. κατὰ στρατόν 'off the camp.'

486. ἔρματα 'stays,' 'props.' ὑπό, Adv., 'under it.'

490 ff. πωλέσκετο, φθινύθεσκε, ποθέεσκε are Iterative forms, § 10.

492. πτόλεμος is an Epic form for πόλεμος: so πτόλις for πόλις.

493. ἐκ τοῦτο, i.e. from the meeting with Thetis. δυωδεκάτῃ, v. 425.

Note the dramatic skill with which the blank caused by the twelve days' delay is filled by the episode of the restoration of Chryseis, so that there is no sense of pause in the action.

495. οὐ λήθετ', Impf. 'did not meanwhile forget,' § 27.

496. ἀλλ' ἦ γ', Art. as in v. 320, § 47, 1. ἀνεδύετο, § 9, 3.

497. ἡερίῃ 'in the early morning,' cp. ἤρι 'early,' also αὔριον. For the use of the Adj. of time, cp. v. 424 χθιζὺς ἔβη, v. 472 πανημέριοι ἰλάσκοντο, &c.

498. εὐρύοπα 'looking far and wide,' here an Acc., as if from εὐρύοψ: more commonly it is a Nom., § 17.

509. ἐπὶ . . τίθει, Tmesis, 'bestow on;' τίθημι as in v. 2.

510. ὀφέλλωσιν 'increase,' 'glorify.'

513. ὥς 'so,' § 48, 1. ἐμπεφυῖα, 'clinging close:' on the form, § 6, 2.

515. ἀπόειπε 'refuse.' ἔπι=ἔπεισι, § 41, 1. ἐπὶ δέος, § 55 2.

518. λείγια ἔργ', sc. ἔσται. ἐχθοδοπήσαι ἐφήσεις 'wilt set me on to get into a quarrel.'

520. αὐτως 'as it is,' i.e. without fresh provocation, § 46.

523. κε with the Fut., § 35: cp. v. 139.

524. εἰ δ' ἄγε, v. 302. πεποιίθης, Pf. Subj., § 13, A.

526. οὐ γὰρ ἐμόν 'for nought that comes from me,' 'no word of mine;' cp. ἔξ ἐμόθεν in v. 525. παλινάγρετον 'to be taken back.'

528. ἐπ' . . νεύσε, Tmesis, ὀφρύσι being an Instrumental Dat., § 38, 3.

529. ἐπερρώσαντο. The Verb ῥάσμαι is used of quick, springing movement: here of the hair tossing forward with the nod.

531. διέτμαγεν 'parted,' § 2; τμήγω=τέμνω (Il. 16. 390).

536. μιν, with ἡγνόησεν 'she was not unaware (about him) that he,' &c., Acc., § 37, 7. ἰδοῦσα 'when he saw him:' on seeing him he divined what had happened.

540. τίς . . θεῶν 'which of the gods.' δὴ αὖ, § 51, 6.

546. εἰδῆσιν, see on v. 363. χαλεποί κ.τ.λ. 'it will be difficult for you to know them,' § 36, 2: cp. v. 589.

550. ταῦτα ἕκαστα 'all these questions of yours,' § 45; cp. 10. 432, 23-25.

552. ποῖον τὸν μῖθον, Art., § 47, f. 'what is the word which,' &c.

553. καὶ λίην 'assuredly;' λίην (like μάλα, v. 85, 173) is used to

strengthen the affirmation. **πάρος**, with a Pres., 'I have not hitherto been in the habit of asking you.'

555. **μή σε παρείπη** 'lest she have gained thee over.' **παρειπεῖν**, like **παράφημι** in v. 577 (Attic **παραγορεύω**), 'to talk over.'

558. **ὥς . . τιμήσης** 'that thou wilt honour:' the corresponding independent clause would be **τιμήσω** (Subj.) **ἂλλέσω δὲ κ.τ.λ.** The Subj. is retained after **κατανεῦσαι** because the event is still future.

561. **δαιμονίη** 'unaccountable,' 'infatuated,' implying a blindness or perversity caused by a god: as we say 'what possesses you?'

562. **ἀπὸ θυμοῦ** 'away from my heart,' i.e. out of favour.

567. **ἄσσον ἰόνθ'**, i.e. **ἰόντα**, Acc. after **χραίσμωσι**, 'avail not against the assault.' **χραίσμειν** usually takes an Acc. of the *thing* kept off; here **ἄσσον ἰόντα (με)** = 'my coming on,' § 37, 7. **ἄάπτους** 'not to be touched,' 'irresistible.' **ἐφείω** 'put forth,' 2 Aor. Subj., § 13, A.

572. **ἐπὶ ἧρα φέρων**, by Tmesis for **ἐπιφέρων ἧρα** 'offering pleasing service,' = 'making himself agreeable.' The ancient reading was **ἐπίηρα**: see Mr. Merry's note on Od. 3. 164.

575. **κολῳόν** 'noise,' 'a wrangle.' **ἐλαύνετον** 'carry on,' 'keep going.'

579. **σὺν . . ταράξῃ**, Tmesis; cp. *con-* in *confundo*.

580. **εἴ περ κ.τ.λ.**, 'for suppose he chooses' &c. No apodosis is necessary: cp. v. 135.

582. **καθάπτεσθαι** 'take him in hand:' Inf., § 36, 3.

586. **τέτλαθι**, Pf. Imperative, § 6, 2. **ἀνάσχεο** 'bear up,' 'endure.'

589. **ἀργαλέος . . ἀντιφέρεσθαι**, i.e. 'it is a hard matter to set oneself against him,' § 36, 2.

591. **τεταγών**, a Reduplicated Aor., § 4, § 28, 2: cp. Lat. *tango*.

593. **κάππεσον**, for **κατ-έ-πεσον**, § 24 *sub fin.*

596. **παιδὸς ἐδέξατο** 'took from her son.' **χειρί** 'in her hand.'

598. **οἶνοχέει** is applied to 'nectar,' by a slight extension of use. So **χαλκεύς** came to mean a worker in metal generally.

600. **διὰ** with the Acc. of motion 'through,' § 42, 3.

603. **οὐ μὲν** 'nor yet,' § 49, 4.

606. **κακκείοντες**, Fut. Part. of **κατάκειμαι**.

ἕκαστος. Note the Sing.; 'they went—each one.'

610. **ἱκάνοι**, Opt. of indefinite frequency, § 34, 1, c.

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